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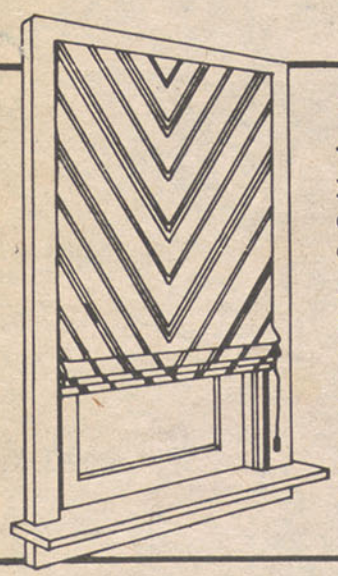

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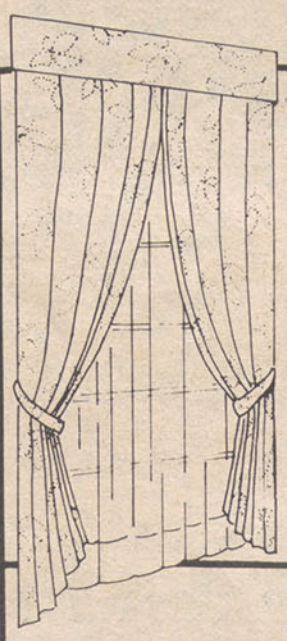

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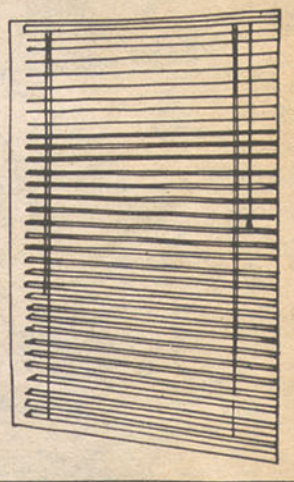

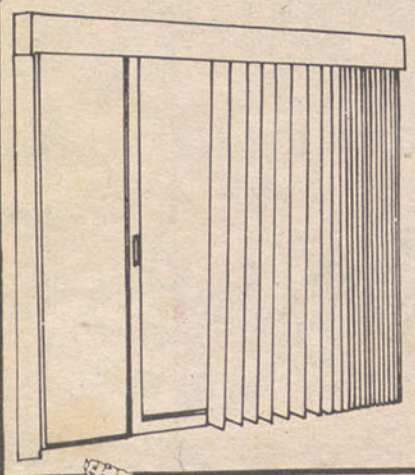

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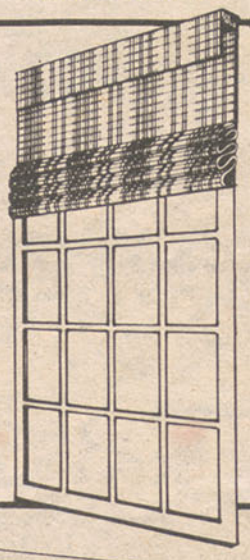

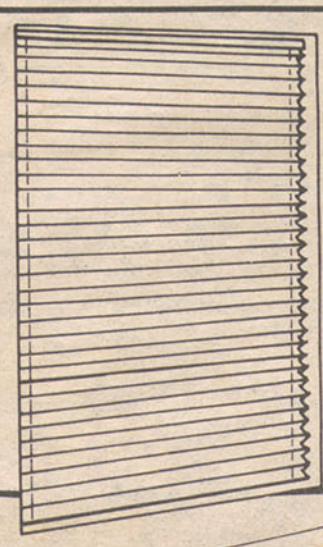

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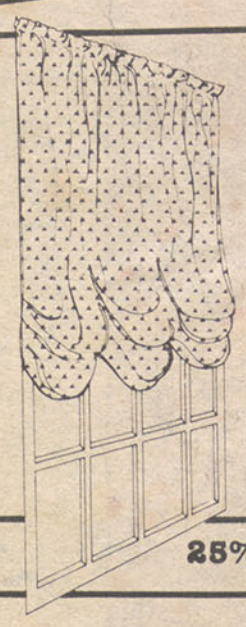

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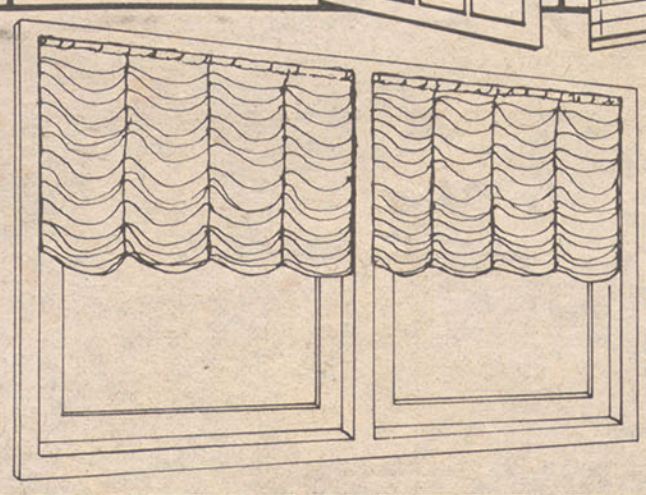

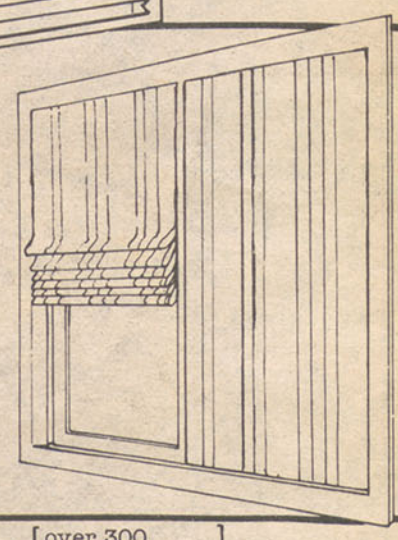

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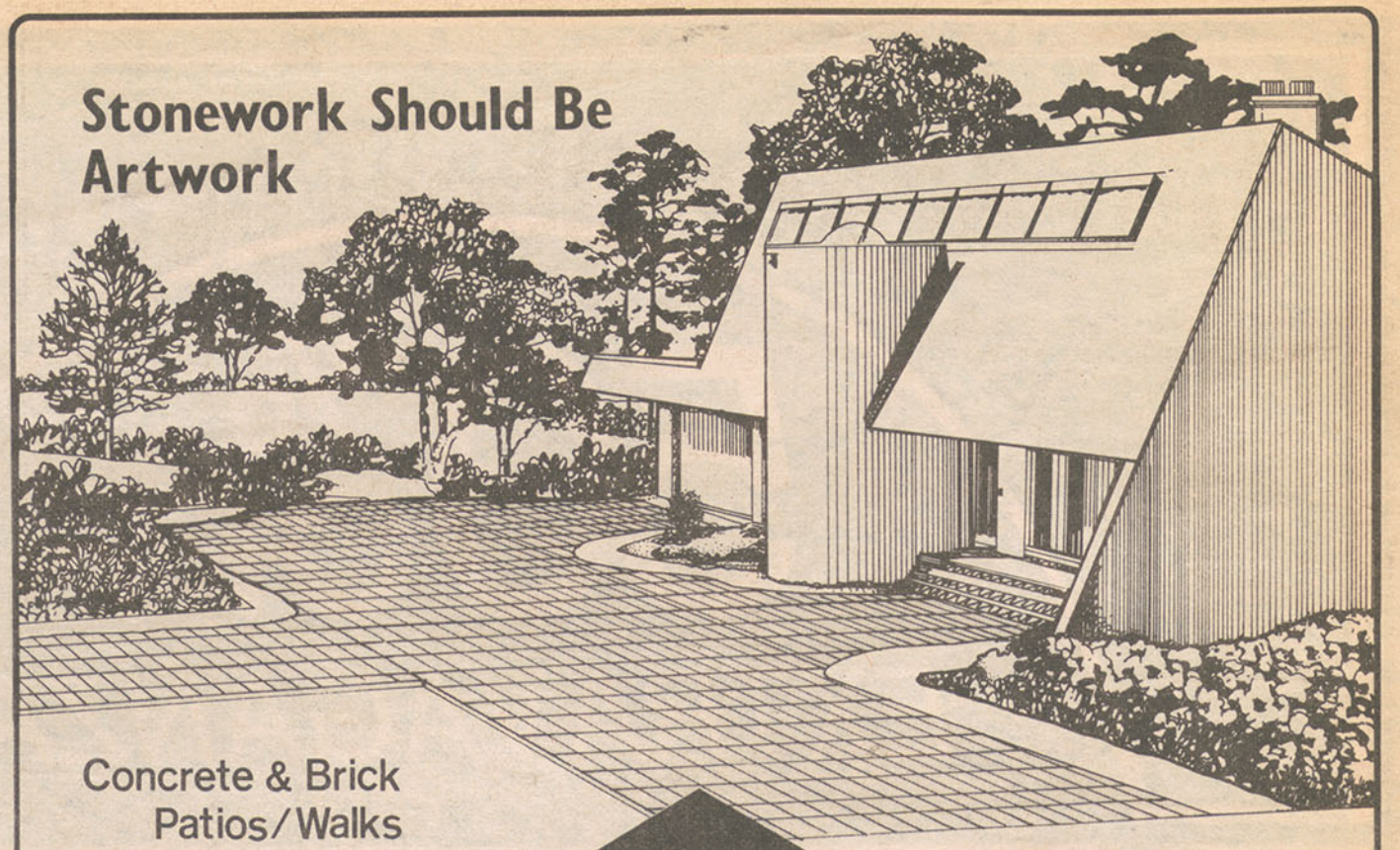

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Ann Arbor Observer

MARCH, 1983 VOL. 7, NO. 7

Cover: engraving of the Orrin White House, on Fuller Road across from Huron High, from the 1874 Atlas of Washtenaw County. *Hand colored by John Copley.*

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• CUES, CARDS AND CASUAL SPIRITS •

AROUND TOWN

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Mailmen now have computer companions.

We were out for a stroll the other morning and fell into step behind our neighborhood letter carrier—one of those stalwart, bearded individualists who carry the mail out of a desire to be outdoors, to be pretty much alone during the day, and to feel—on the route—independent of the presssures of intrusive bosses or bothersome officemates.

Striking up a conversation about the weather and the size of his bundle, we heard instead a sad tale that bodes ill for this calling. "My pack shouldn't be this small," he said. "I've split it. The post office has a new efficiency program, and they say you can't split a pack unless it weighs at least thirty-five pounds. Mine didn't. In fact," he confessed, "I shouldn't be parked at that corner either." He waved toward his small, white jeep with its blue and red trim. It was sitting inoffensively half a block behind us. "They have laid out our routes so we park and eat and take our two ten-minute breaks exactly where they tell us to."

A computer, it turns out, has been programmed by Washington-based efficiency experts to analyze local postal routes. "An inspector followed my jeep to o.k. my route a couple of weeks ago. Every move I made that day was recorded by a little computer—a black

box. Now they're putting them in our trucks. They want you to follow that first run exactly. That's your standard. If you go any faster or slower than that, the black box will tell them."

"That's hard on me," he sighed. "Sometimes I like to hurry up so I can read longer on my breaks. I always carry a paperback. But now, if you hurry, the machine will tell on you. They'll say you can cover more ground, and they'll make your route longer. It's angering," he said morosely. "The machine tells them where you stop and how long you take for each piece of your route. While you're sitting there eating your sandwich, it goes 'ch-ch-ch-ch-ch-ch-ch.' You're never alone."

From 1910 meat market to stylish 1983 restaurant

Butcher's daughter compares notes with restauranteur and finds they have a lot in common.

Recently we had lunch at the new Italian restaurant, Trattoria Bongiovanni, at 118 West Liberty. This Civil War-era building has housed a number of other establishments in this century: Larry's, Leopold Bloom's, and Leo Ping's (all restaurants); the Kwik-Chick Poultry Market, the Liberty Meat Market (from 1920 through the early 1950's), and before that, George Goetz's meat market (locally pronounced "Gates"). The purpose of the lunch was to introduce Elsa Goetz Ordway, who, as the daughter of butcher George Goetz, lived above the market from 1906 to 1913, to Peter di Lorenzi, director of the building's latest incarnation as a regional Italian restaurant.

We had expected the encounter to be a study in contrasting generations and cultures. Di Lorenzi, an East Coast Italian, is a former U-M doctoral student in history. His rather scholarly approach to French and Italian food and wine has been a sophisticating influence on the Ann Arbor restaurant scene, first as director of the Earle and now at Trattoria Bongiovanni. Elsa Goetz Ordway was born in a bedroom above the meat market in 1906. She is a former U-M secretary, onetime chicken raiser, and farmer's wife. (She and her husband, Carroll, still raise sheep and have a big vegetable garden at their pleasant farm on Dancer Road out near Chelsea.) Elsa Ordway—like half of Ann Arbor's population through the 1910's and 1920's—was a part of the Swabian community that immigrated to Washtenaw County from towns and villages around Stuttgart. Those Lutheran Germans made up the great majority of Ann Arbor's craftsmen, merchants, bankers and factory workers back then.

The Ordways are careful, well-organized, thoughtful people. They arrived at the restaurant early, she in a navy dress and red sweater, he wearing a string tie with a tie clasp of polished Petoskey stone (Michigan's state stone) cut out in the shape of the Lower Peninsula.

Trattoria Bongiovanni retains the elegant decor of its short-lived predecessor, Larry's. There are lots of brass accents and a wallpaper of white swans and lilies against a dark green geometric background—all of which is quite a contrast to the plain walls and sawdusty floors of the sparsely appointed butcher shop Elsa Ordway remembered. On the wall, where sides of beef once hung from long meat racks, a white ginger jar and two long-legged bronze birds stood on little bracket-shelves.

The lunch menu explained each dish conscientiously and straightforwardly in English, but the headings and names of the dishes were in Italian, and in handwritten italics to boot. Thus, under *"brodi, zuppi, minestre"* was listed *"stracciatella alla romana:* Roman egg-drop meat broth with escarole and grated parmesan." All told, it took a good fifteen minutes to order. Elsa Ordway settled on the egg drop soup, her husband ordered the familiar minestrone, and they decided to share fettucine with Bolognese meat sauce and an eggplant casserole.

After di Lorenzi joined us for lunch at a rear booth, Elsa Ordway set out to describe her father and his shop. "In those days, they didn't have the paperwork they have now. All the customers' bills

PETER YATES

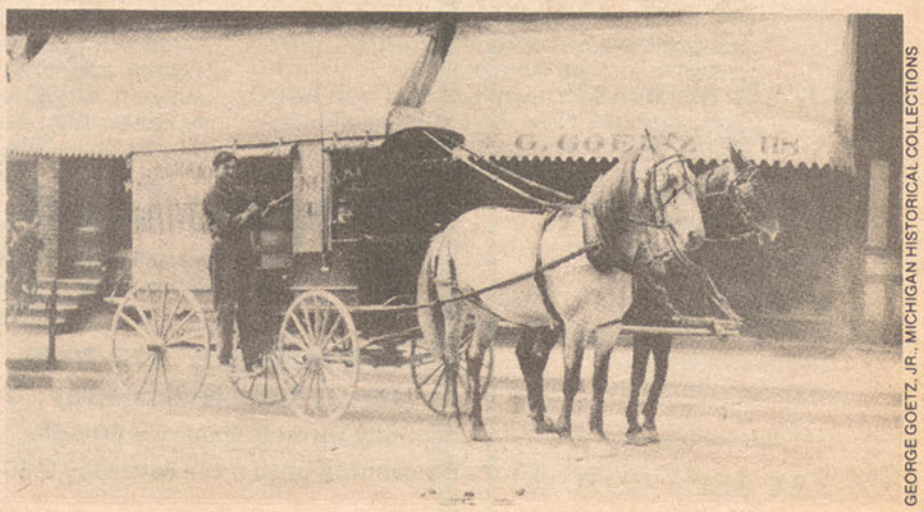
Carroll and Elsa Ordway with Peter di Lorenzi in front of Trattoria Bongiovanni.

were hung from a wire right up there." She pointed in the direction of two ornate shelf brackets. "A spring clip for each letter of the alphabet held customers' bills. There were no ledgers that I know of. My father learned to be a butcher in Germany. Lots of people came over here to avoid the military service—"

"That's what my grandfather did," di Lorenzi broke in.

"—but my father didn't feel that way. He was a butcher in the army over there. And he was *very* particular about bologna and sausage. After he gave up the meat market in 1913, sometimes the other butchers would ask him to make

Customer service like free delivery, custom meat cutting, and charge accounts was always important to butchers George and Bill Goetz. Here the Merchants' Delivery (a cooperative service established by local merchants) waits in front of their market.



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AROUND TOWN

bologna. After he was finished, he'd take some home, take a real sharp knife, and cut a slice and look at it real hard. He was so particular about the texture and moisture of the bologna and sausage and head cheese he made!"

None of Elsa Ordway's reminiscences, it turned out, seemed unfamiliar to Peter di Lorenzi. He explained that his father, the son of parents in Umbria who were far from wealthy, happened to have an uncle who owned a luxury hotel in Rome. After an apprenticeship in the uncle's kitchen, di Lorenzi's father was able in 1926 to emigrate to the U.S., despite the radical curtailment of immigration from Southern Europe, thanks to the lucky fluke of his American birth. (His parents had been working in a New Jersey wire factory on short-term visas at the time of his birth. Many Italian families before World War One regularly shuttled across the Atlantic to U.S. jobs on temporary visas, di Lorenzi said.) Once in the U.S., di Lorenzi's father worked for another uncle, a butcher in New Jersey, and decided to become a chef. He worked in first-class hotels in Florida and New York City. "But when he met my mother, she wouldn't leave her family in Easton, Pennsylvania, which was about sixty percent Italian. Back then, you settled where your people were. So my father worked at the town's leading hotel, eventually becoming a pastry chef."

While Peter di Lorenzi, Senior, was making French pastries and tortes at the Hotel Easton in Pennsylvania, Elsa's brother, Bill Goetz, was running the butcher shop, then known as the Liberty Meat Market, with partners Frank Livernois and Clare Gustine. But the stresses and strains imposed by wartime meat rationing ultimately proved too much for the younger Goetz.

Carroll Ordway added, "People would come in and say, 'We've traded at this market for twenty-five years, and we've got company coming. Can't you give us more meat?' "

"He tried so hard to be honest," concluded Elsa. "It really kind of did him

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Editors: Don and Mary Hunt

Advertising sales manager: Michele Schmitt

Production manager: Elaine Wright Graham

Office and circulation manager: Kate Jones

Receptionist: Betsy Dimoff

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GEORGE GOETZ, JR. MICHIGAN HISTORICAL COLLECTIONS

The Goetz Meat Market at 118 West Liberty, circa 1910.

up. Then he had a slaughterhouse out Liberty Road, and later they bought a grocery in Macon. But as long as he had the meat market, they always charged and delivered," she said proudly. "It was never cash and carry. Personal service was a big part of their business."

"That's the way it was when I grew up," said di Lorenzi, who is forty. "Easton was about twenty years behind the times. My family didn't even have a car until I came to Ann Arbor in the Sixties. My godfather, one of the few people from Easton who went away to college, had come here to medical school. When I came to Michigan in 1960, tuition was $600. It was about as cheap as Penn State, and a whole lot better. I got a joint degree in history and English, then I did doctoral studies in history, sociology, and anthropology. I studied how rural people in backwater Italy kept their own ways and resisted incorporation into the national political state. Localistic cultural residues—the holidays, the local saints, the food, the feast days—were one component in the struggle to resist the nation-state."

Di Lorenzi's interest in his own roots and in rural European culture led to the acclaimed restaurant at the Earle, whose frequently-changing regional southern French and Italian menu gives Ann Arborites a chance to sample country home

Typesetters: Marc Cogan, Jacinta Shelide

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Assistant to the publisher: Julie Ellis

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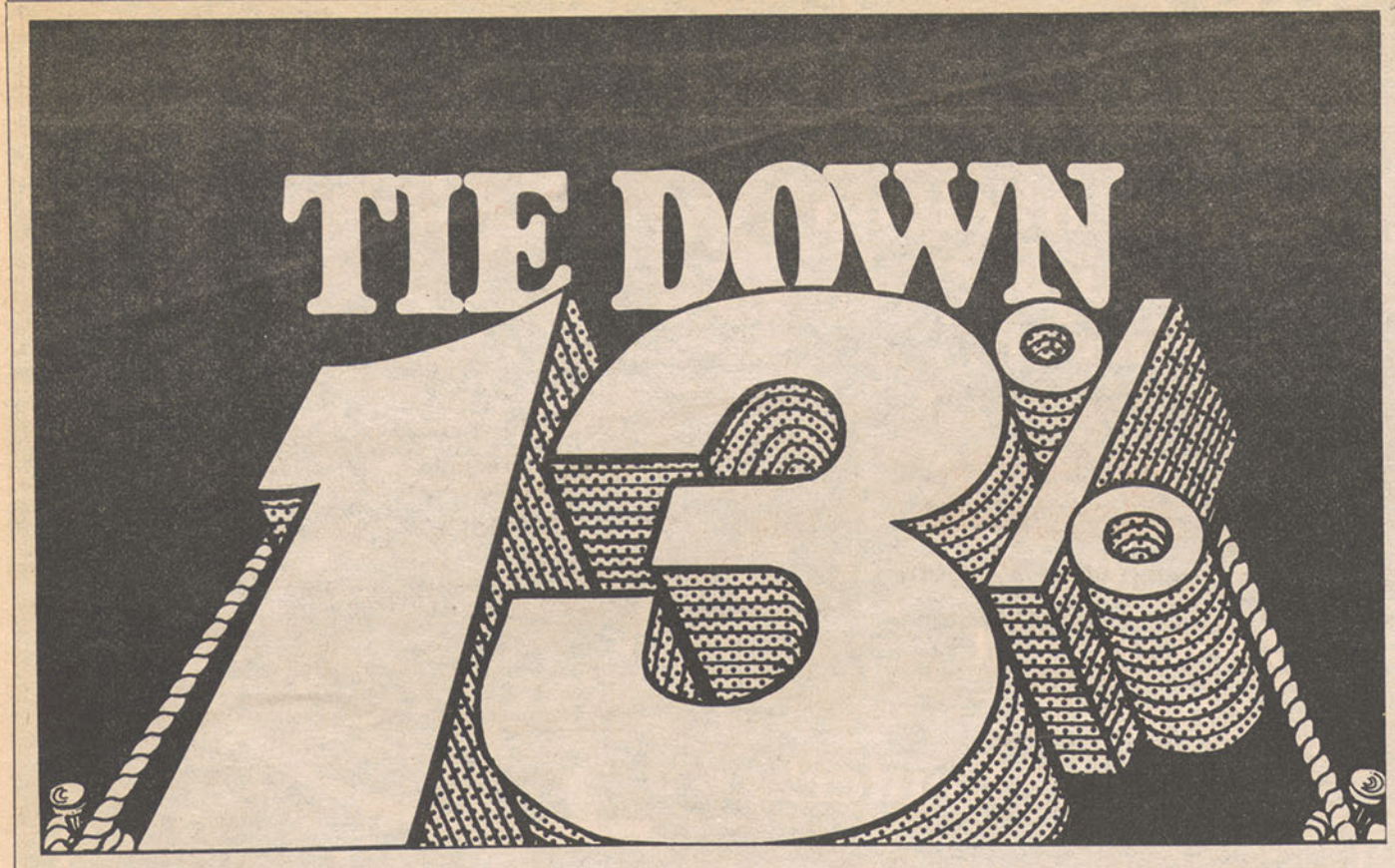

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cooking from that part of the world. His new venture at Trattoria Bongiovanni, he said, is an extension of the same idea, but limited to Italy and considerably homier.

With all the reminiscing about the old ways of life, little note had been made of the actual food consumed at lunch. When the meal was over, Elsa Ordway told di Lorenzi, "The food was really

Test of the town

The fancy escutcheon or shield in last month's mystery photo is one of several perched high up on the Ann Arbor Trust Building on Main at Huron. When the elegant and very traditional sign (gold letters on a dull black background) was refurbished recently, its removal revealed letters proclaiming the building's original identity: the Glazier Building. It was erected in 1906 by Frank Glazier, the Chelsea stove magnate responsible for most of that town's especially impressive non-residential buildings.

In 1910, the Ann Arbor Trust Building housed the First National Bank.

A fascinating chapter of Louis Doll's informative book, *A History of the Newspapers of Ann Arbor,* describes his rise and fall. It is radically condensed as follows:

Glazier. . .took over his father's small iron foundry and in about a decade built it up into one of the largest and most prosperous stove companies in the United States. . . . Glazier also organized the Chelsea State Bank to handle his business. He had a lust for power. Everyone in contact with him had to take his orders; he could and would tolerate no opposition. He carried these methods over from his family and business, where they were successful, into politics, where in the long run they were disastrous. He found it expedient to get political control of the Village of Chelsea, and from about 1891 until his collapse in 1907, he ran the village as he did his stove business and bank. From this he jumped to state politics, and in 1902 was [elected] state senator. [He became state treasurer], though he undoubtedly had the governorship in mind as his eventual goal. . . .

Glazier was chagrinned. . .that he did not control the Washtenaw County Republican machine. . . . To get control, he decided to

very good."

"Before we left," Carroll Ordway confessed, "Elsa warned me, 'This Italian food—it'll be highly spiced. We should take some Maalox.' But it wasn't like that at all," he said, with some relief.

"It's true, it wasn't what I expected," added his wife. "You know," she said, searching for just the right word, "it has that *homemade* taste."

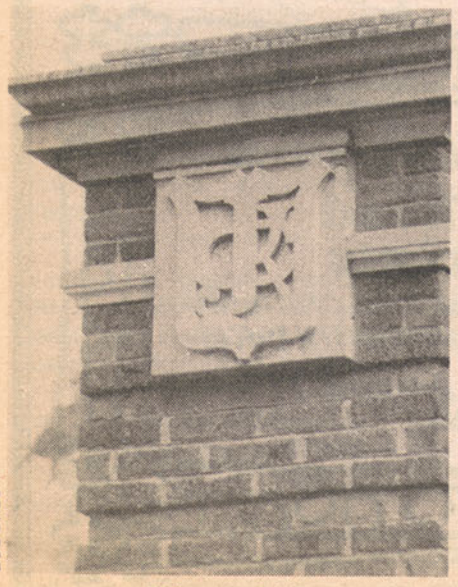
"That's it! That's the goal," said di Lorenzi. Nothing could have pleased him more.

---

start a daily paper backed with all his resources.

That paper, called the *Ann Arbor News,* appeared in 1905 with the bragging slogan "The first real daily Ann Arbor ever had." (The town had others, the *Times* and the *Argus.*) The next year, to house the paper, he completed the seven-story Glazier Building, vaunted by him as "Ann Arbor's first skyscraper." To finance this and other buildings, Doll recounts, Glazier in his role as state treasurer deposited over half a million dollars in his own bank, backed by stock in his prosperous stove company. The stove company had taken out short-term operating loans, which were purchased by some of Glazier's many enemies among Washtenaw County Republicans. When the stove company had been weakened by the recession of 1907, these enemies called in all their notes at once, causing Glazier's financial ruin and ultimately sending him to jail for embezzlement. His newspaper was bought by its chief competitor. As the *Ann Arbor Daily News,* it is the predecessor of today's *Ann Arbor News.*

With this dramatic story out of the way, we can proceed to announce the winners of last month's Test of the Town, Louis Haibel and Paul Duemler. To enter this month's contest, mail a letter or (preferably) a card with the location of the brick pillar, along with your name and address, to Ann Arbor Observer, Test of the Town, 206 S. Main, Ann Arbor 48104. Deadline: March 15. No hand-deliveries or multiple entries, please. Sorry, we cannot respond to all entrants. □



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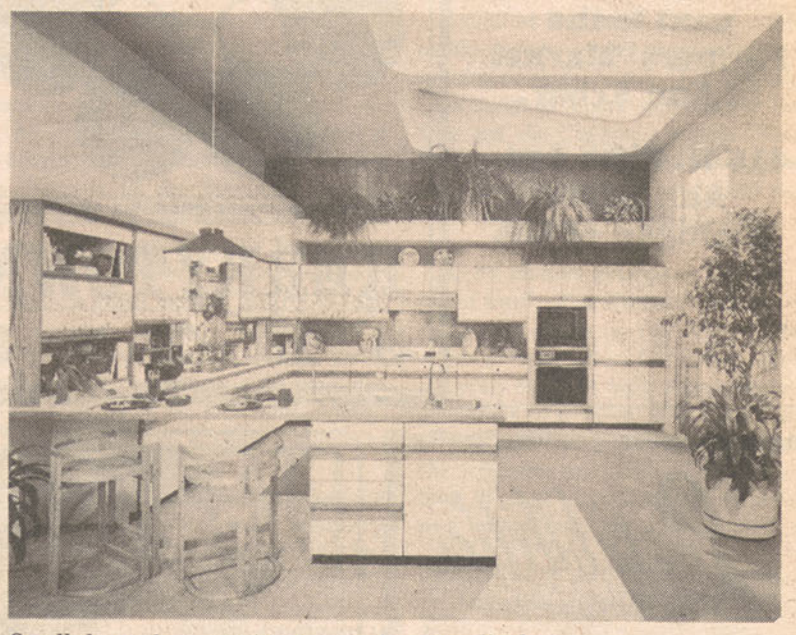

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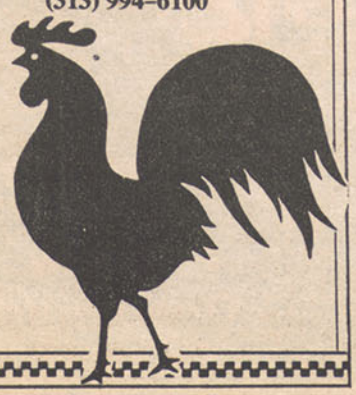

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ANN ARBOR UPDATE

March's Weather

Ann Arbor's Average Weather for March

Record high	83°F (1910)
Average high	43.4°F
	(10.9°F more than Feb.)
Monthly average	34.6°F
	(9.9°F above Feb.)
Average low	25.8°F
	(9°F more than Feb.)
Record low	-5°F (1900)
Average snow depth	0.6"
Greatest snow depth	17" (1978)
Average monthly precipitation	2.32"
	(.56 more than Feb.)

Inside City Hall

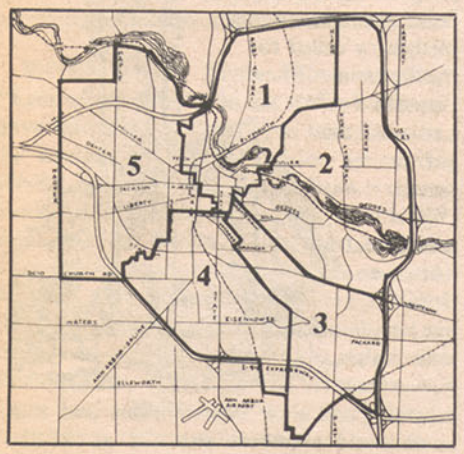
You still haven't gotten the new city ward boundaries straight if you're like us. Actually, they aren't all that new; they were established by the Republican-controlled city council after the 1980 census. Anyway, here's a quick sketch of the five wards, each of which elects two council members:

Ward One: in the northern sector of the city, it is now the only heavily Democratic ward in the city.

Ward Two: once heavily Democratic, it has been rearranged to become the most Republican ward in the city. Democrats haven't even bothered to field a candidate for this and last year's election.

Ward Three: once solidly Republican, this ward now offers Democrats an even chance. (Rafe Ezekiel edged incumbent Republican Dave Fisher by less than 100 votes last year.) The April matching of low-key Republican incumbent Virginia Johansen against fairly radical Democrat Jeff Epton should be an interesting battle.

Ward Four: once the swing ward, it has been stuffed with as many Republican neighborhoods as possible. Vociferous black Democrat John Powell will have an uphill battle, even though he faces an unknown conservative Republican, Larry Hahn.



Ward Map: Ann Arbor's Five Council Wards.

Ward Five: another toss-up ward. Last year Democrat Kathy Edgren lost by 40 out of 3,500 votes cast to Republican Joyce Chesbrough. This April Edgren faces incumbent Lou Velker.

The battle between Emma Wheeler and city hall, already several years old, shows no sign of abating. Now the arena is the courts, where tempers are flaring. At one point, when the judge's head was turned, Emma Wheeler defiantly stuck out her tongue at City Attorney Bruce Laidlaw. Wheeler, the wife of former mayor Al Wheeler, headed the Model Cities Dental Clinic, which provided dental care for low-income patients. The clinic was funded partly by patient fees and partly by federal grants distributed by the city. But for years the clinic reported to the city only half the patient fees received, giving city officials the impression the clinic was worse off financially than it really was. Meanwhile, the clinic was accumulating a surplus of well over $100,000.

Al and Emma Wheeler.

Emma Wheeler contends the city knew all along the clinic was building a fund that would allow it to become self-sufficient. But even her husband admits that he didn't know of the underreporting of patient fees until around the beginning of 1980, four years after the practice began. The city has accused Mrs. Wheeler of destroying records, and there are also questions about how the agency ended up with $61,707 of Model Cities money before 1977.

No one is accusing Emma Wheeler of personally misusing the money. What seems to be the case is that because she is deeply mistrustful of government agencies and greatly interested in helping the needy, she was hoping to build up enough funds to have an independent agency under her own control.

After the city's repeated requests for a full audit of the Model Cities Dental Clinic were rebuffed, the city finally cut off all funds to the agency. The agency continued to run for over half a year, using $80,000 of its accumulated surplus, but now the clinic is shut down. The defunct agency is now paying $500 a month to store the unused dental equipment.

A judge has finally ordered the dental clinic to allow a full audit, but that order is going to be appealed. It could be that the tens of thousands of dollars Emma Wheeler saved to help the needy will end up in the pockets of attorneys fighting her battle with the city.

City Council deliberations will soon be televised in living color—sometime in March. Ann Arbor City Council meetings have been televised for the past ten years, with a noticeable effect on council's behavior. No more resting feet up on the table or munching on sandwiches during meetings!

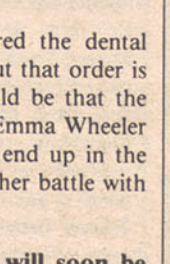
The proposal to switch to color was approved by council in this year's budget as part of a $17,000 package to provide the public with upgraded audio as well as video facilities. The new equipment will also help solve problems with malfunctioning microphones that have frequently disrupted communications at council meetings. It will include two cameras for a more interesting visual presentation, particularly for the Replicans. Because of the chamber's layout, a single camera could get no more than half of the council members (mostly Democrats) in view. The new system will use two cameras, operated under remote control by one person. The two cameras will allow for split-screen telecasting, which should prove to be particularly interesting in partisan discussions, as well as in the pre-election candidates' night debates that are also televised by Ann Arbor Community Access TV.

Some fans of *cinema verité* find the televised council meetings (Monday nights at seven-thirty, repeated the same time on Fridays) right up their alley. The citizens' participation time at the beginning of the meeting is especially interesting, with concerned, often agitated citizens parading to the microphone. While the main cast of characters, the council members themselves, are not as histrionically entertaining as those of a decade ago, there is plenty of low-key drama in partisan bickering, enlivened by occasional flare-ups.

U-M Notes

No U-M tenured faculty member in recent memory has been formally dismissed, as amazing as it may seem. The procedure for formal dismissal is called a "509," which is the section number of the Regents' bylaws for U-M "Procedures in Cases of Dismissal, Demotion, or Terminal Appointment." Now, for the first time ever, a faculty committee is meeting under 509 guidelines to consider the removal of a tenured faculty member.

The professor on trial is said over a ten-year period to have repeatedly had sexual relations with some of his female undergraduate students. The phenomenon of professors seducing their students, sometimes subtly using the promise of grades or future recommendations to motivate compliance, is hardly rare at large universities. (Some Harvard professors are said to be particularly notorious in this regard.) But a woman who has the temerity to complain of improper sexual advances faces academic retaliation from the professor as well as the possibility of a libel suit. And even when complaints are made, they are rarely made public. As one observer wryly commented, "When charges are made against a professor, the proceedings are more ecclesiastical than judicial. A faculty committee is formed, and there are few if any precedents for how to conduct them."



The logo for the U-M's anti-sexual harrassment campaign.

The U-M is actually a leader in programs to discourage sexual harrassment. A U-M training program called "Tell Someone" has been sold to many universities, including Yale and the California system. Since "Tell Someone" began here last year, there have been complaints about ten faculty members, and two resignations have resulted.

U-M history professor Chester Starr's latest book, ***The Roman Empire,*** received a glowing review in *The New Yorker.* The reviewer noted that Starr poses the central question of "not why Rome declined and fell, but why it survived so long," and went on to state, "His depiction and discussion of the economic and political strengths that so long resisted depletion are comprehensive and compelling. He writes clearly (almost aphoristically) and carefully, and his familiarity with his subject is so considerable that he completes his tasks in fewer than two hundred pages."

Historian Chester Starr.

Chester Starr started his academic career in 1940 at the University of Illinois and came to Michigan in 1970. We gave him a call to ask the inevitable question: what parallels did he see between Rome's fall and the decline of our own society? Starr chuckled at the question, then said, "People keep looking at Rome's decline and fall to prove their own point of view. But, of course, the Roman empire was very different technologically from modern America. And its political structure was very different. So I think one ought to be very careful about suggesting a genuine parallel."

The Roman Empire is Starr's eighteenth book. Some are still going strong, such as the third edition of his *History of the Ancient World,* which is the March selection of the Natural Science Book Club. We asked the historian what he is working on now, but he declined to answer. "I generally don't like to talk about what I'm doing until I've finished it," he said.

Getting admitted to the U-M Medical School may become harder than ever this year. The U-M and the state legislature are still tussling over how many fewer first-year medical students to admit. Last year, about 190 out of 3,000 applicants got in. Eighty percent were Michigan residents, as prescribed by state law. Margaret Hunter, who

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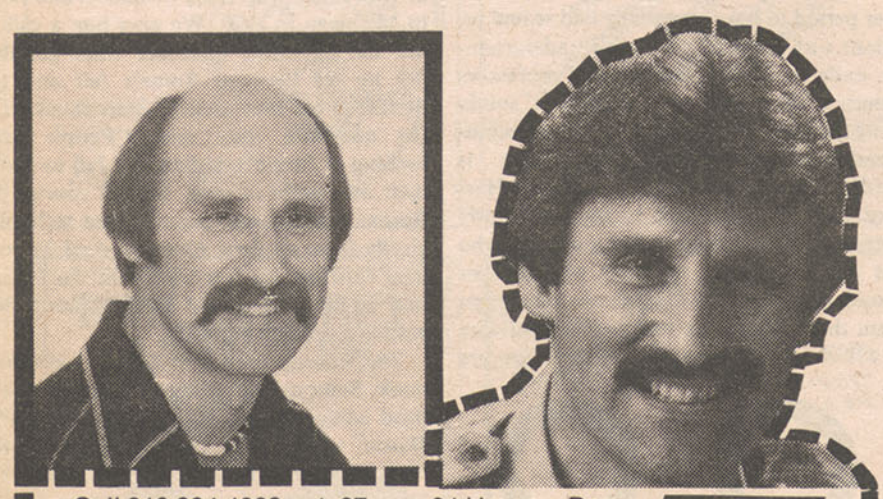

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heads the admissions committee, said even though only about twenty percent of the over fifteen hundred out-of-state applicants get admitted, they aren't all that much better qualified than the Michigan admittees. Out-of-state grade point averages are only 0.1 above the 3.6 grade average of successful in-state applicants. "Remember," she pointed out, "we are sitting up the hill from the undergraduate college that turns out more future medical students than any other in the country."

Hunter emphasized that high scores are far from sufficient to gain admittance. "We feel physicians need more than just brains." Sufficiently high grades and scores win an interview (about 700 applicants were given interviews last year). Only those who have a reasonably mature understanding of what it means to be a doctor and show effective interpersonal skills make the final cut.

The lucrative and prestigious profession of medicine obviously can lead to pressure on the school's admissions committee to favor applicants with important state connections. But the farthest the committee will bend when a state legislator's son is vying for admission is to extend the courtesy of an interview, "and that," says Hunter firmly, "is where it stops."

Because of wrangling with the legislature, it's still not clear how many first-year students will be admitted to the Medical School next year, a fact which clearly frustrates Hunter. "Time is running short," she said. The state legislature wants to reduce the number of medical students in the state, but negotiations over how many and the impact on state funding to the Medical School are complex and may continue for some while. Hunter estimates the largest reduction for next year's class is likely to be 30 students.

The new look of the U-M Museum of Art is the most visible accomplishment of new (since 1981) director Evan Mauer. With a more limited budget than past directors, he has focused on reorganizing the Museum's collection to display it to best advantage. Asian art has been moved upstairs and rearranged in settings appropriate for the scale and nature of the pieces. Large Asian sculptural pieces such as the robust stone figures of Indian deities and a suit of Japanese armor now occupy permanent places on the second-floor balcony. The balcony area was previously used for special exhibits, resulting in a frequent clutter of ladders on public view when shows were changed. Special exhibits are now mounted in the West Gallery, which can be shut off. Delicate Chinese and Japanese paintings and ceramics, once lost in the vastness of the first-floor Parker Galleries, have been installed in smaller rooms upstairs for view at closer range. A study area with course-related exhibits for art history students has been set up in a basement stairwell area. It features cases of objects gathered from any of the campus museums and collections—for example, medieval prints from the Rare Book Room or pre-Columbian artifacts from the Museum of Anthropology assembled for Mauer's own course on ancient art of the Americas.

Mauer belies the stereotype of a museum director. Outgoing and athletic, a former football player and wrestler, he still speaks with his native New Jersey accent. His academic background is unusually eclectic; his PhD from Penn is in modern and ethnographic or primitive art. Before coming to Michigan, he had been curator of African, Oceanic, and Pacific art at Chicago's Art Institute. Mauer's wide-ranging approach is resulting in more interdisciplinary research with other university departments and centers and in joint shows like this year's exhibits on Armenian and Native American art. Also in the works: an exhibit showing the relationship of art and the aging process, planned with the Institute of Gerontology, and an art sale and auction fundraiser scheduled for fall. (Call 763-1245 about contributions and donations.)

Following a national trend of decline in freshman applications for public universities, the U-M is also receiving fewer applications this year, down 4% from a year ago. This compares with an 8% decline for public universities across the country. But the reason for the downturn in U-M freshmen applications, says admissions director Cliff Sjogren, could well be that many clearly underqualified applicants may have been deterred by new pre-application information stating U-M admissions standards more clearly. He points out that even though freshmen applications are off 4%, admissions for the fall semester are up 4% over last year, a sign that better qualified people are applying.

Last year, the U-M received some 14,000 applications for its eight schools and colleges which admit freshmen. Of these 14,000 applicants, 8,000 were accepted, and 4,300 decided to come to the U-M.

Even though applications to public universities are down nationwide, they are sharply up for private universities and colleges—7% over last year. One reason may be the public universities' dramatically higher tuitions resulting from cutbacks in state appropriations around the country.

Social Developments

Parishioners at St. Andrew's Episcopal Church were chagrined last month at the negative national publicity their church got in *Newsweek* magazine. In a story on congregational conflicts over programs to help the needy, *Newsweek* told of differences among St. Andrew's parishioners over the start-up of their new overnight shelter program for indigents. Some members cut their pledges or called for the departure of new rector James Lewis, the magazine reported.

What the article did not mention, said one parishioner irately, was that others upped their contributions and that seventy-odd members attended an all-day retreat where they resolved their differences and launched the innovative program. "A church can't walk away from conflict," the parishioner said.

St. Andrew's now houses a dozen indigents nightly in The House Across the Street—across Division from the church. Members staff the house all night in three-hour shifts. They have funded the program for the rest of the winter, and they serve free breakfast daily to sixty people in the church basement. "The church is stronger, not weaker, for its attempt to serve the homeless," said St. Andrew's Vestry committee in a crisp letter to *Newsweek* editors.

How to care for the growing ranks of the needy was the raging social debate in Ann Arbor a few months ago. Lately, social concern has swung in a new direction. Complaints have increased about the use of the public library by alcoholics who sit next to the front windows and snooze. The sight and smell is offensive to some library-goers, and letters of complaint began to appear in *The Ann Arbor News,* soon followed by a more voluminous flock of letters from those sympathetic to the derelicts.

Library director Gene Wilson defends the right of anyone to stay in the library as long as their behavior doesn't directly bother others. A library, he explains, is not a place where you have to explain your presence. He also told us that in the last two years more and more troubled people use the public library as a refuge. The same thing happened during the Great Depression, he pointed out.

The powerful Upjohn pharmaceutical company is getting a fight from ex-Ann Arbor activist Belita Cowan. In the Seventies, Cowan was a persistent gadfly of local doctors and health clinics—accusing them of paternalism and putting profit before patients. She recently criticized Upjohn before the Food and Drug Administration, on PBS's *MacNeil-Lehrer Report,* and on the pages of *Time* magazine, where she was pictured holding accusingly aloft a deficient (she says) data sheet from Upjohn's controversial contraceptive Depo-Provera. The drug, widely distributed in Third World countries, is under consideration for U.S. distribution. Cowan says Upjohn's own tests show the drug may be a carcinogen. The feisty Cowan, now head of the Washington-based National Women's Health Network, is threatening to sue Upjohn over its omission of such possible side effects from data in Depo-Provera packages.

Cowan was an outspoken critic of women's health care in Ann Arbor during the Seventies. She ran community college courses, workshops for college students, and "menopause rap groups" for the middle-aged to inform women directly about health care issues and the purported dangers of various drugs and hormones.

Local Business

WNRS owner Ernie Winn admits, "Lots of my friends in the radio business have told me I'm nuts." His friends doubt the wisdom of Winn's decision to switch WNRS, his Saline AM station, from country music to an all-news format. For one thing, Winn had just finished three years of hard work and heavy expenses to turn around WNRS's FM companion station, WIQB. For a second thing, all-news stations cost a lot of money: Winn says he has eight full-time reporters, including WJR veteran newscaster Burke Hully. And for a third thing, past station ratings offer no proof that the Washtenaw County audience cares that much about the news. Entertainment station WJR has been Washtenaw's perennial ratings leader, outdrawing Detroit's all-news station, WWJ, by six to one.

So why did Winn make the switch and triple his overhead? "I believe this is a community that wants to be informed and will listen to an all-news station," Winn replies. WWJ does poorly in Washtenaw County, Winn concedes, but he says that's normal for an audience outside a news station's area of focus—i.e., Detroit. On the other hand, Winn sees an enormous pool of potential WNRS listeners when he looks at WJR's Washtenaw audience, especially its phenomenal 21.6% share of the morning listenership. He's done his own surveys of WJR listeners, Winn says. "When you ask people why they listen to WJR, a great number of them respond with what you might expect—that they like to listen to J. P. McCarthy in the mornings. But when you get down to in-depth studies of why they listen, it's because they get so much information on WJR. We think those people, if offered good, solid information about what's going on in *our*

WNRS owner Ernie Winn.

community, will listen to us. Frankly, we're laying a lot of dollars on the table that that's a correct decision."

As he did at WIQB, Winn has already started a technical upgrading program to improve WNRS's weak 500-watt signal. New transmitting equipment has already helped it considerably. Pending FCC approval, Winn is ready to double his signal's power. Farther down the road, he plans to take the station to twenty-four-hour operation. That will have to wait on complex business and technical negotiations, though. In the past, WNRS has been limited to six a.m.-to-dusk operation to avoid interference with WHIO in Dayton, Ohio, which shares its 1290 kilohertz frequency. Winn's consulting engineer believes that a properly designed antenna array will allow WNRS to operate at night without interfering with the Ohio station, but that will have to be demonstrated to WHIO's satisfaction before WNRS can act.

City Council approved plans to add three stories to the two-story building at State and Liberty now housing Gutman's women's clothing. The new project would turn the ground floor and basement into a seven- or eight-store mall. Dentists now occupying the entire second floor would remain, while the third floor would house Ideation, developer Skip Ungrodt's catalog-producing business. Floors four and five would be office rental space. Rick Herrmann of Herrmann/Holman/Meneghini/Overhiser designed the project, which includes a recessed pedestrian walkway and a set-back fifth floor with a rooftop garden for tenants.

Ungrodt, founder-owner of the Crown House of Gifts across State Street, started Ideation in 1974 when he joined with two other gift retailers to buy merchandise jointly and feature it in a catalog which each store could imprint with its own name. Later he added a gourmet cookware catalog, locally used by Kitchen Port. By 1982, the catalogs were carried by 360 firms in 42 states, while Ideation's staff, grown to 13, was packed

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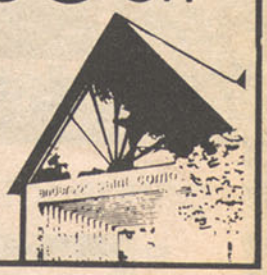

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UPDATE

into a small space behind Crown House of Gifts. Ungrodt bought the Gutman's building intending to displace the dentists, but when he realized the amount of expensive dental utilities in place there, he decided to add on and remodel—to the tune of $1.5 to $2 million. For the mall area, he's aiming to assemble a group of prime retail tenants not in Ann Arbor now. Construction can't begin until the matter of Gutman's remaining lease is resolved and Gutman's leaves.

Public relations for the project have been superb. Rather than imposing their ideas on the city in a take-it-or-we'll-pull-out manner, the developers talked with the city planning staff, commission, and councilpeople before

Architects: Herrmann/Holman/Meneghini/Overhiser

Model of proposed Ideation expansion on Liberty at State.

detailing their design. Presentation graphics clearly showed how the expanded building would relate to all its neighbors, giving viewers a sense of confidence that the designers had considered its environmental impact carefully.

The *Ann Arbor News*, long a newspaper monopoly in Ann Arbor, seems to have competitors everywhere all of a sudden. First the Harte-Hanks newspaper chain, owner of the Ypsilanti *Press*, launched a weekly all-ads paper, *Shoppers Showcase*, mailed all over Ann Arbor. Then Ollie Hanninen, a nineteen-year veteran of the *Detroit News*, had a telephone and computer terminal installed in a downtown Ann Arbor office and went on-line as the *Detroit News's* Ann Arbor bureau. Quoting his boss, *Detroit News* editor Bill Giles, Hanninen says his assignment is "to establish a *Detroit News* presence" in Ann Arbor.

A greater threat to the *Ann Arbor News*, however, is the soon-to-come Western Wayne-Washtenaw edition of the *Detroit Free Press* now under wraps. The comparable weekly Oakland County edition launched with much ado last year is said to have had a considerable impact on the *Oakland Press*. A local Western Wayne-Washtenaw County section will appear every Thursday beginning March 17, confirms *Free Press* promotion manager Dave Munch. The two giant Detroit dailies remain locked in a struggle for circulation dominance, and even outlying areas like Ann Arbor are now important battlegrounds. The new zoned section should help *Free Press* circulation here by offering readers more local news, Munch says. It's also a vehicle for advertisers who need to reach only a specific area, he adds—"a way to bring *Free Press* coverage down to rates local advertisers can afford."

Detroit News editor Bill Giles is not all that impressed with the *Free Press's* expansion. "We've had Thursday zoned editions on and off for twelve years," Giles observes. "They're not new." If the *Free Press* has broken new ground with its prototype Oakland County section, he adds, it's not apparent to him, since, he says, "There's no *ads* in the God-blessed thing!" To Giles, the significant development is a promised dinnertime edition of the *Free Press*. It won't sell any significant number of copies, Giles contends—"we did that and dropped it six years ago"—but it will move

Detroit Free Press

the *Free Press's* production schedules ahead three hours from their present starting time.

Giles suspects the *Free Press* wants that running start to get its early editions outstate in time to meet the new morning competition, the Gannett chain's splashy national tabloid *USA Today*. The *Free Press* has a very strong position in the morning market outstate—it was the only morning paper in Michigan until the *News* started its own morning edition a few years back—and it could be the big loser if *USA Today* succeeds. "Everything they've done in the last six months," Giles says of the *Free Press*, "reflects a panic almost, in my judgment, to meet that competition."

But why is Giles himself bothering to set up a whole new Ann Arbor bureau, if not to counter the forthcoming *Free Press* section? "I've always felt we didn't do a good, systematic job of covering the towns where our great universities are," the *Detroit News* editor says. "We've long needed somebody to be over there to keep an eye on the university, and the community as well."

Big George's Home Appliance Mart, a West Stadium landmark, has changed hands. George Simon—who used his own rotund form as the store's logo—founded the business downtown in the late 1950's, moving to West Stadium in 1960. Indirectly referring to his own open-heart surgery a few years ago, Simon says he sold his ownership interest to make room for "a healthier, younger, and more energetic organization." But he's still only "thinking about" retirement, he says, and he still keeps his desk (with its signs saying "The Chief" and "The Buck Stops Here") in the office in back of the store. "I'll be around," Simon allows.

Rumors of layoffs or major changes in the business are untrue, according to Bud Bishar, the new owner. For one thing, Bishar

PETER YATES

"Big George" Simon.

has been with the store himself since 1969. For years he has shared Simon's office as his vice-president. A gray-haired Syrian who originally came to the U.S. to study math at EMU, Bishar still refers to Simon as "Chief" and says no change of names is planned.

Public Schools

The local Head Start program has undergone a drastic change. Preschoolers from local low-income families no longer come to school each week for the ten hours of classes that got them talking, sharing, working with kids their own age, and feeling good about school. Instead, each of the ninety three- and four-year-olds meets for just one hour a week with a paraprofessional aide who comes to their homes. The aide shows a grandmother, parent, or babysitter how to work with the youngsters on puzzles, story books, sorting, chatting, and other middle-class child-rearing activities that seem to help stretch children's thinking. The home-based sessions—which have been used locally with the youngest children for several years—will be supplemented by thirty half-day classes in school this spring.

The switch will save on salaries for professional teachers and bus drivers. Program planners are gambling that the home-based approach will pay off by getting parents to give their children more stimulation and support.

Long-range studies show that Head Start youngsters are more likely to graduate from high school and to get jobs. The programs may also save schools money by cutting the number of specialists needed to deal with failing students.

In a February school board meeting, trustee Joe Bugajski asked administrators how much money Head Start saves local taxpayers and how much more could be saved by including more children in the program. "You'll never get answers to questions like that," snapped board president Paul Weinhold. "That's the kind of thinking that got the federal budget trillions of dollars in debt."

Harry Howard may get more money for school repairs and renovation after all, it seems. Earlier, school trustees seemed to balk at the superintendent's urgent request for $8.5 million for upkeep of the system's aging $200 million plant. But Howard trimmed his priority list to $5.4 million (almost half of it for leaky roofs), and the board agreed to ask voters this June to supply the funds in a special, three-year, one-mill levy. One mill already on the books will supply the rest of the cash needed for upkeep.

Howard was a little sorry to see the new request go on the June ballot because another tax request is already scheduled for June—the renewal of regular operating millage. Trustees tried to sweeten the package for voters by cutting the renewal from the six and a half mills voters okayed five years ago down to about five and a half mills. They hope voters will regard the transaction as a "trade"—one mill more for repairs and one mill less for operations.

Huron High students are being barred from classes in which they have six or more unexcused absences, school trustees were uneasy to learn recently. Said trustee Eunice Royster, "I'm concerned. I believe the poor and underachieving are most affected by this policy. What do we gain by officially dropping them? They might at least

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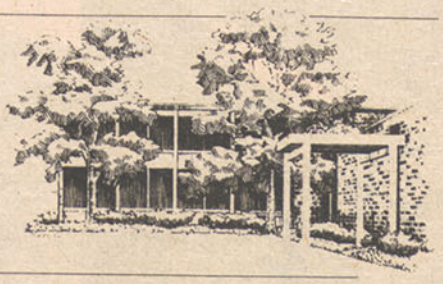

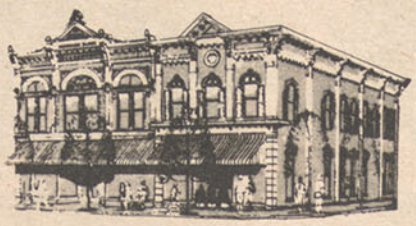

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UPDATE

appear now and then and get *some* education." Board chairman Paul Weinhold, long a supporter of get-tough attendance measures, added, "I'm bothered. We have an obligation to those kids. What could be done other than to fail the student?" Student Advocacy Center spokesperson Jan Grant told trustees the drop policy may violate state law, noting that, in the words of one judge, "The law tries to keep students up to sixteen attending school even if they have poor attendance records."

Huron principal Ron Tesch did not know how many students were being dropped or how their lack of credit compared to credit lost by chronic skippers in previous years. Such students formerly remained on the rollbooks but often got E's. Tesch pointed out, however, that Huron teachers say attendance is generally up and that students are starting to see skipping class as "uncool" instead of a mark of sophistication. He said tougher absence policies have brought quicker counseling to Huron skippers. School policy lets them appeal a drop and gain reinstatement to class if they stop skipping.

Huron teachers tell us that the crackdown on absentees has not only affected chronic skippers. Fewer students these days take Bermuda and Florida vacations on the sly or accompany their parents on trips—though the practices do exist. Some parents complain that the schools are too rigid about attendance, while others welcome the move, said Deputy Superintendent Wiley Brownlee. He added that in the past changes in attendance policies have had little impact on student absenteeism. "Our real hope for an impact on attendance continues to be in curriculum and staff development projects," said Brownlee.

Arts & Entertainment

Ann Arbor's reputation as a mecca for long-distance runners may soon grow as the result of two upcoming events: the 1984 Olympics and the first annual Ann Arbor Marathon planned for this fall. Scott Hubbard and Elmo Morales of the Ann Arbor Track Club have proposed an extremely scenic and relatively flat marathon course that begins in town, heads down Huron River Drive through Dexter, goes out the Dexter-Pinckney Road to North Territorial and circles back on Huron River Drive to finish the 26.2 miles at Newport School. While exact measurements have yet to be made, Hubbard is confident that the necessary certification and sanctioning could be obtained so that runners interested in qualifying for the Olympic Trials could do so in this race.

PETER YATES

Runner Karen Blackford-Hubbard.

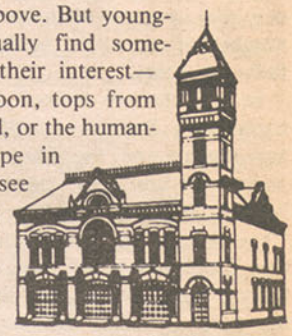
For the first time in the history of the Olympics, a marathon event for women will be included in 1984. Several Ann Arbor women are potentially capable of qualifying for the Olympic Trials by meeting the two hour and fifty-two minute standard for the 26.2 mile distance. Among them are Ann Aronson, Karen Blackford-Hubbard, Lisa Larsen, Karen McKeachie, Sue Parks, and Melanie Weaver. So far only Blackford-Hubbard and McKeachie have admitted an interest in qualifying for the Olympic Trials.

The men's qualifying time is about two hours and nineteen minutes. (Exact times for both sexes have yet to be determined.) A number of local men have run within that range, including Mike Burns, Pete Hallop, Dave Hinz, Mike McGuire, and Bill Stewart.

Since the Ann Arbor Hands-On Museum opened last October, some 14,000 hands have cranked, squeezed, spun, and otherwise manipulated the forty exhibits housed in the old firehouse.

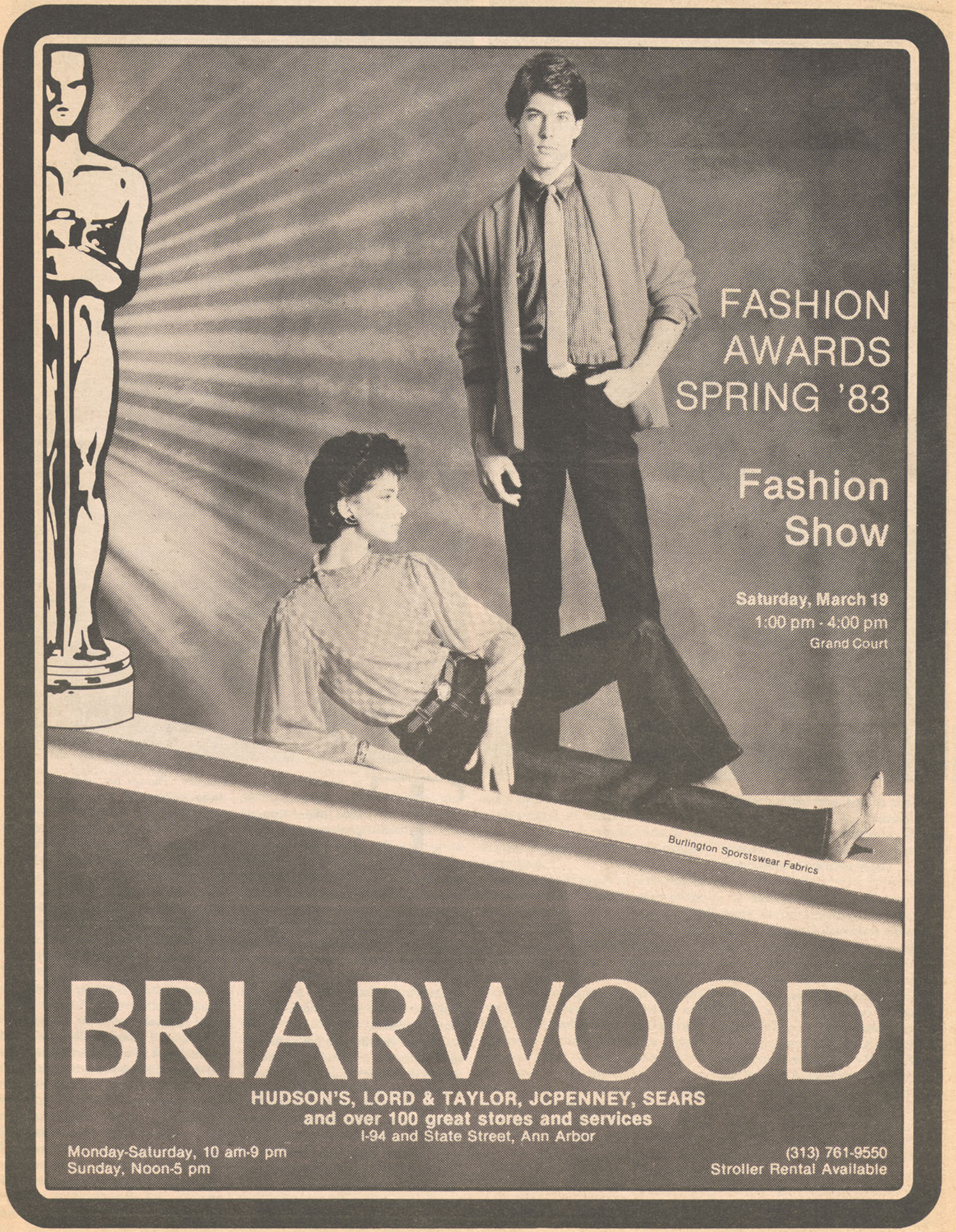
So far the most popular exhibit has been one of the simplest—a giant soap film, fifteen feet tall, constructed entirely of a wooden slat, some string, and lemon-fresh Joy.

Most exhibits are aimed at the fourth grade level or above. But younger children usually find something to catch their interest—the hot-air balloon, tops from around the world, or the human-size kaleidoscope in which visitors see their reflections multiplied and merged into designs that change as they move.



Plans are to use a small, tiered, carpet-lined den for film-viewing and classes. Display devices for a separate "discovery room," modeled after one at the Smithsonian, are now being made. This room will contain "stumpers"—unusual objects such as animal skeletons and fossils, "mystery boxes" into which the visitor places a hand to feel and guess the contents, and various types of microscopes, including some that can project magnified images on a wall or screen.

In the U-M Museum of Art's China gallery, Curator Marshall Wu has put together an exhibit that is itself a work of art. The theme concerns a Mandarin's material possessions—household furnishings, clothing, jewelry, etc. Wu has selected a wide variety of objects and arranged them into a sumptuous display of colors and textures as appealing to the lay person as to the China scholar. Included are some of the paraphernalia used for the once-popular Chinese pastime of cricket-fighting. Victorious crickets, according to the exhibit note, were very well treated and given water to drink from special cricket-sized ceramic dishes. Wu himself is familiar with the sport, having experimented with local crickets last summer while preparing for the exhibit. Michigan crickets, he has found, are extremely ferocious in combat. Wu suspects they would be a popular export item to China, were the sport still alive there. □



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By John Hilton

SIX EAST

Recalcitrant patients, impatient interns, competing demands. . . they're all in a day's work for University Hospital nurse Gwen Hinchey. Despite the strain, she loves her job.

The patient lounge on floor Six East of the U-M Main Hospital gets pretty gloomy in the winter. Its main attraction is meant to be sunlight—the whole back wall is lined with windows—but at three-thirty in the afternoon on the day before Thanksgiving, there is no sun to speak of. The lounge's sparse furnishings (a few stored wheelchairs and stretchers, two tables, and some heavy-duty upholstered furniture) add to the gloom. There are a couple of bright touches in the room, though. One is a healthy, four-foot-tall Norfolk Island Pine growing in a pot in the corner. The tree is a recently acquired replacement for one donated by the family of a kidney patient who died on the floor the previous January. Because the first tree was stolen, the replacement pine is secured to a radiator pipe by a length of chain wrapped around its trunk.

The other bit of brightness is Gwen Hinchey. Though her white pants and shoes conform to the hospital's dress code, the usual starchy effect is overturned by a vivid, purple-striped top and a blue name badge dressed up with stick-on images of penguins and snowflakes. Hinchey is a registered nurse, as are her more quietly dressed colleagues, Sylvia Smith, Robin Long, and Nancy Zimmer. The four women are gathered around a white, plastic-topped table in the middle of the lounge, discussing the thirteen patients in the adjoining ward.

Gwen Hinchey is a compact, energetic woman of thirty-four. She became a nurse relatively late in life. A native of Birmingham, Alabama (her voice still carries a hint of a Southern accent), she left Auburn University at nineteen to get married. For nine years, while her husband, John, completed graduate school and then taught at Swarthmore (he's now an *Observer* staff writer), she raised their daughters Jacqueline and Katherine, born in 1968 and 1971. Eventually, when her younger daughter started first grade, Hinchey returned to school. In 1980, she completed a B.S. in nursing from

NOTE: Patients' real names have been replaced by pseudonyms.

PETER YATES

Moving quickly from task to task, Hinchey double-checks her patients' oral medications (left), empties a bedpan (center), and helps another nurse prepare an intravenous injection (right).

Widener University, near Philadelphia, and the family moved to Ann Arbor so that she could work at the U-M.

Hinchey was attracted primarily by the U-M's union-negotiated working conditions and pay. She is free, for example, not to wear a traditional uniform, and on off-shifts like this one she earns over eleven dollars an hour. Still, to many nurses, the U-M Main Hospital seems an undesirable place to work. The building itself is old, accommodations are poor by contemporary standards, and it receives a number of indigent and troublesome patients. Hinchey fields daily complaints about the hospital's facilities, and she has had her share of other problems as well, among them a male patient who once decided to expose himself in front of the entire eighteen-bed ward. Even so, in her two years on Six East, Hinchey has come to love the floor for its variety and challenge.

Two teams of physicians, one specializing in cardiology and one in internal medicine, are based on Six East. The cardiologists' patients typically are admitted for heart tests, while the internists' patients usually have infections of various sorts. But with the upcoming holiday, no tests are scheduled, and even ill people seem to hold off entering the hospital until after the holiday. So relatively few patients have been admitted to Six East in the last couple of days.

The resulting decline in the number of patients on the floor is a typical pre-holiday pattern, and Hinchey had come to work expecting that things might be a little unusual as a consequence. Hinchey breaks into a toothy grin—it makes her look a little like Jimmy Carter—as Sylvia Smith, team leader of the nurses on the departing day shift, runs down her list of patients. The day looks unusual all right: five of the ward's beds are empty already, and of the thirteen patients currently on the floor, five more will be leaving almost immediately, either to spend the holiday with their families or to transfer to other floors. As team leader of the evening shift, Hinchey has the job of making assignments. She, Long, and Zimmer agree that Zimmer will stay just long enough to see the departing patients off the floor and complete the necessary paper work before taking the rest of the evening off. Hinchey and Long, a quiet young black woman who is six months pregnant, divide up the remaining patients.

Hinchey is not happy to learn that of the eight patients who will remain on the ward, only one is being treated by Six East physicians. The other seven are under the care of specialists based elsewhere in the hospital. They have been housed on Six East to distribute the reduced holiday hospital population more evenly. That means that Hinchey and Long will be dealing with conditions and treatments outside their usual experience, but that's not what disturbs Hinchey most. What she really dreads is dealing with unfamiliar doctors all night—doctors who may or may not answer when paged, and who will certainly want her to write down instructions they dictate over the telephone. Doctors are supposed to confirm such verbal orders by countersigning them within twenty-four hours, but some don't bother, leaving the nurse who wrote them responsible for any errors.

It was only a few years ago that a change in state law recognized nurses for the first time as independent professionals individually responsible for the care they provide. In Michigan before the change—and still in many states—nurses were legally regarded as shadows of physicians, working under their licenses and responsible only for precisely carrying out their orders. That suited a lot of doctors fine: as recently as 1970, the American Medical Association declared that a nurse's proper role was to "extend the hands of the physician."

In fact, however, the increasing complexity of hospital care was already well on the way to confining physicians to diagnosis and the prescription of medical care, leaving the responsibility for implementing treatment in the hands of nurses, physical and respiratory therapists, dietitians, and social workers.

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Gwen Hinchey welcomes nurses' increased responsibility for implementing treatment. But many doctors remain openly hostile to nurses who raise any questions about the treatment they have prescribed.

Like most recently trained nurses, Gwen Hinchey welcomes the increased responsibility. The problem is that many doctors remain openly hostile to nurses who raise any questions about the treatment they have prescribed, or who express what the doctors consider to be unwarranted curiousity about patients' medical conditions. Hinchey, whose grin hides some strong convictions about what makes good health care, regards doing both as part of her professional responsibility.

Recently trained nurses like Hinchey also tend to regard hospitals as expensive and cumbersome means of providing health care, particularly for patients with chronic conditions for which patients can learn to care for themselves effectively at home. So Hinchey spends as much time as she can educating her patients about their illnesses and how they are treated, in an effort to persuade them to take on as much responsibility for their own treatment as possible. She also teaches general preventative health care, including cancer self-examination.

Hinchey has no idea what the physicians who work with her think of her teaching. As far as she can tell, none of them is even aware it is going on. To her, though, it is far and away the most rewarding part of her work. It explains why she prefers to work on the ward, despite its high patient turnover and the frequent complaints of patients who feel they deserve one of the separate two-bed rooms in the hall around the corner. Hinchey knows that usually the people assigned to the ward are those who have just begun to develop health problems. She reasons that they have greater incentives to learn how to manage their conditions—and better chances of success—than the sicker patients assigned to the hall rooms.

Nurses have won increased independence as hospital care becomes more and more specialized. But within the profession, they've been moving in the opposite direction—of less specialization, not more. On Six East, instead of distributing different tasks among different nurses (with, say, one nurse to dispense pills and monitor intravenous bags while a second handles back rubs and bedpans), each nurse does everything necessary for a small group of patients. The approach is called total patient care, and Hinchey is all for it. She's also the floor's leading advocate of a further refinement called "primary care," which tries to eliminate unsettling changes between shifts by assigning a single nurse to prescribe nursing care for a patient's entire hospital stay.

Providing such personal attention takes a conscious effort, particularly among the here-and-gone patients in the ward. This Wednesday night, for example, the four patients Hinchey assigns herself are all new since she last worked on Monday. Such rapid turnover is typical, even on busier nights when Hinchey might have six or seven patients. So Hinchey's first order of business is to introduce herself to her patients, asking them how they feel and whether they need anything immediately. Among them is the one internal medicine patient on the ward tonight, Francine Howard. Howard is suffering from aseptic meningitis, a mild and usually self-limiting form of the disease for which there is no specific medical treatment. Hinchey suspects that Howard was admitted to rule out more serious forms of meningitis, and, now that that's been done, it seems to her that Howard could probably be discharged. Howard, however, wants to stay until she feels stronger, for fear her two young children will run her if she goes home now. Hinchey, sympathizing, does not pursue the question.

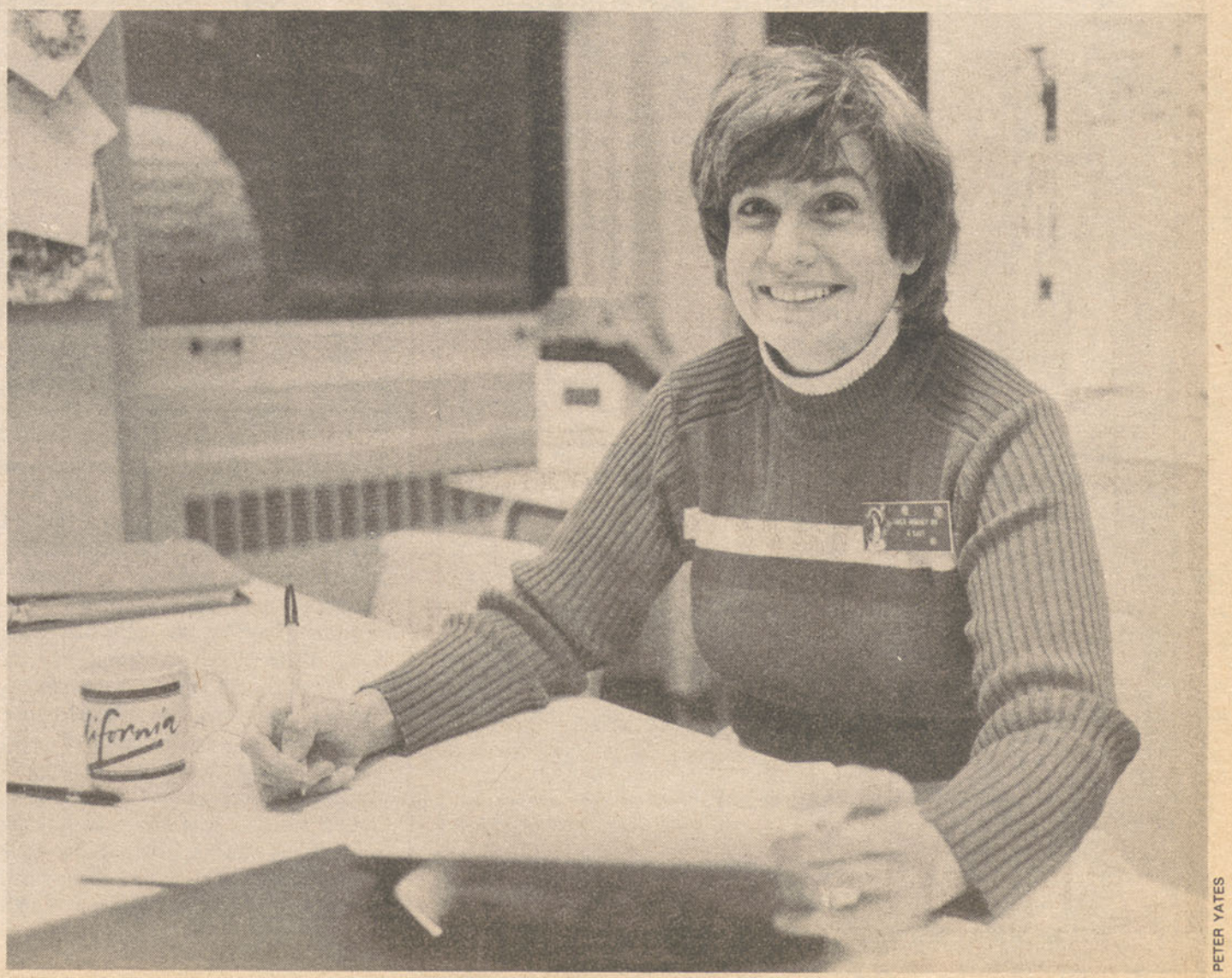
Hinchey's introductions are interrupted twice by problems with one of Nancy Zimmer's patients, a U-M grad student whose jaw was wired shut after oral surgery earlier today. At four o'clock, the student is worried that one of his eyes is swelling up. Zimmer is not familiar enough with oral surgery to know why the eye is swelling, and neither is Hinchey, the team leader. Hinchey calls the surgical floor to ask that someone be sent to Six East to reassure the student. No one has arrived to do that by four-thirty, when the student becomes convinced that he cannot breathe. (His nose has become stuffed up and he has been instructed not to blow it lest he disturb his blood clots and start bleeding.) In his anxiety over his breathing and his eye, he has begun to hyperventilate, further persuading himself he is in danger. Hinchey, who treated the student on Monday night and likes him, helps Zimmer calm him down, then hurries down to the ward clerk's desk to find out what is delaying the student's transfer to the surgical floor.

Located at the opposite end of the ward from the patient lounge, the ward clerk's desk and the small room behind it are the floor's nerve center. The small room is full of telephones, files, and, at this time of day, doctors. After their rounds, they stop here to record their observations and directions in a thick blue binder maintained for each patient. The clerks sort the multiple copies of the doctor's written orders, passing them on to the appropriate parties—most frequently, the nursing staff and the hospital pharmacy. These slips of paper are the main means of communication in the hospital.

While she's at the desk, Hinchey also checks to see what's delaying the other patient waiting for a transfer. Doug Ebly, a quiet, gray-haired man who works as a maintenance man in a small town near Lansing, is supposed to be transferring to the nearby Diabetes Center Unit. To Hinchey's irritation, she learns that a room has been available for Ebly for some time, but the hospital housekeeping staff has not yet cleaned it. It's the same bottleneck that is delaying the student's departure for the surgical floor.

In the corridor across from the clerk's desk, patients' medications are stored in a gray steel cabinet. Hinchey checks through the cabinet to see that all the drugs prescribed for her patients during her shift are here. She compares the medication chart on top of the cabinet with the contents of each patient's drawer. (To avoid the risk of pill-counting errors, each individual dose is sealed in its own blister pack.) One of Hinchey's patients is using narcotic pain killers, and Hinchey also checks those in their separate locked case behind the desk. It's past five o'clock by the time she finishes. Looking up, she is pleased to see that the student is finally on his way off the floor. The transport personnel have made a modest parade of the transfer, with the student in one tall, wooden wheelchair and his belongings following, piled in a second.

Minutes later, a nurse who is working in the rooms on the hallway looks in to



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Hinchey spends as much time as she can educating her patients about their illnesses and treatments, to persuade them to take on as much responsibility for their own treatment as possible. As far as she can tell, none of the doctors are even aware this is going on.

tell Hinchey that the diabetes patient, Doug Ebly, has found and extinguished a fire in the patient lounge. Hinchey phones the hospital security office to report it, then accompanies the guard, who quickly arrives, down to look at the scene of the fire. There isn't much to see—the fire was confined to a freestanding steel ashtray—but there's a lot of smoke in the air, and the guard and Ebly open several windows in the lounge to try to get rid of it.

Returning back through the ward, Hinchey finds an intern from the pulmonary service looking for David Seagram. Like the student and Ebly, Seagram was her patient when she last worked two days before. (Hinchey works four-fifths time, four eight-hour shifts a week.) Seagram had left the hospital the day before on a one-day pass. It is now becoming clear that he has decided not to return.

It's an unhappy ending to an unhappy episode. The previous Friday, a friend brought Seagram to the hospital emergency room with a nasty slash on his left wrist. Seagram's story, which was consistent with the injury, was that he had fallen off a porch while holding a beer bottle. The damage was serious—it looked like he might lose the use of his thumb and several fingers. After the cut tendons and skin were stitched back together, he was sent to Six East with his arm in a cast from fingertip to elbow.

That first night, as his surgical anesthetic wore off, Seagram's pain proved almost impossible to control. By ten-thirty Friday night, his nurse had given him his sleeping pill and his full prescribed dose of morphine, and an additional one-time-only shot authorized by a surgical intern over the phone. But Seagram had still panted and squirmed in anguish. Seagram's nurse was concerned that his arm might have swollen in the cast to the point where blood circulation was cut off, but the intern was not in the hospital and wanted to make do with telephone orders. So, at that point, she had called another floor more familiar with surgical patients like Seagram and asked a nurse there for advice. The nurse had actually come to the floor to look at him, offering the opinion that he had already had an awful lot of medication, but he would have to relax before it could begin to work.

At that point, Hinchey, as team leader, had stepped in. As part of her training, she learned to teach the breathing techniques used to control pain in natural childbirth. She taught them to Seagram, rubbing his back while coaching him in a steady, hypnotic murmur. By the time the intern had finally arrived on the floor at midnight, Seagram was resting comfortably. That was just as well, because the intern was not about to prescribe any more morphine. Seagram had also required unusually high doses of anesthetic during surgery, to the point where she suspected him of concealing a past history of drug use. Hospitals are extremely wary of prescribing narcotics to suspected drug abusers, because their built-up tolerance for the drugs means that very large doses are required to be effective—doses so large that previously casual users can quickly become addicts. It was a moot point by then, in any case. Seagram was already drifting off to sleep.

Seagram did not recognize Hinchey the following Monday. He complained to her, in fact, that his nurses were never the same. They had a brief disagreement at seven o'clock when he demanded an oral pain killer, a shot of morphine, and his sleeping pill all at once. Hinchey persuaded him to settle for the pain pill, which proved sufficient, and later that evening they had a long talk. It was only then that she learned he had fought with the staff all day, including his doctor, his nurse, the doctor giving him a diagnostic test, and even the transport personnel who took him to the test.

Seagram, it turned out, was desperate to get out of the hospital. Problems at home needed his attention. He said the woman he was living with had never made an expected visit, and his parents had refused the charges when he attemped to call them. Hinchey carefully explained why the doctors wanted him to stay. If he took too many of his pain pills, or combined them with alcohol or other drugs, he could endanger himself, and his pain might become much harder to control. More than that, if he failed to keep his arm elevated, swelling could become a serious problem, and there would be the additional risk of hitting the cast and causing more damage.

No one was in a position to force Seagram to stay in the hospital, but at the time it seemed to Hinchey that he understood the importance of what she was saying. So she had been depressed to learn on arriving at work today, Wednesday, that Seagram had abruptly pulled on his jacket and started to walk out the day before. At the time a

doctor was trying to explain to him that he had another potentially serious problem: a spot had been visible on his lung during a routine pre-surgical X-ray. The doctor had eventually persuaded Seagram to accept a one-day pass and promise to return the next day for a second look. The promise, apparently, was not going to be kept. Hinchey suspected that as a result he would never regain full use of his hand, and it was slight consolation that at least he had understood the choice he had made.

The pulmonary intern who is looking for Seagram is one of the exceptional ones who is willing to talk about medical problems with a nurse, and Hinchey questions him about what the spot on Seagram's X-ray might have been. As they talk, the smell of smoke from the fire fifteen minutes before finally reaches the desk. Despite the open windows in the lounge, it has now drifted the full length of the ward. It will be detectable for hours to come. Hinchey scents it and grimaces. As she and the intern talk, a cart stacked with dinner trays goes past into the ward, and Hinchey follows to see that her patients have everything they need. One patient needs a glass of water. After fetching it, Hinchey stops at the desk again. Francine Howard had been switched directly from a clear liquid diet to normal foods, which strikes Hinchey as an abrupt change. She calls Howard's intern to suggest that a more gradual change might be better, and when he agrees that a bland diet would make a good intermediate step, Hinchey adjusts Howard's tray accordingly.

With dinner under control, Hinchey returns to the desk and the task of sorting and labeling the fourteen different creams and lotions that the pharmacy has just sent up for Carl Groves. Groves, a patient being housed for the dermatology service on the twelfth floor, has psoriasis. Visible on his arms are characteristic inflamed red patches and a silver scale comprised of rapidly-accumulating layers of dead skin. When Hinchey first started on Six East two years ago, dermatology patients like Groves were often housed on the floor, so Hinchey took the trouble to spend a day with the dermatology nurses, learning the techniques and sequences for applying the multitude of medications used in treating psoriasis. Since then, however, psoriasis patients have been fairly rare on Six East, and some of the newer nurses are unfamiliar with the complex regimen. Hinchey now labels each container, explaining how and when its contents are to be used. As she writes, she hears a repetitive, growling shout from one of the rooms on the hallway, and grimaces again. The hospital has a contract to provide health care to psychiatric patients at Northville State Hospital, and one of them is on the floor today. An elderly woman who has lost most of her teeth,

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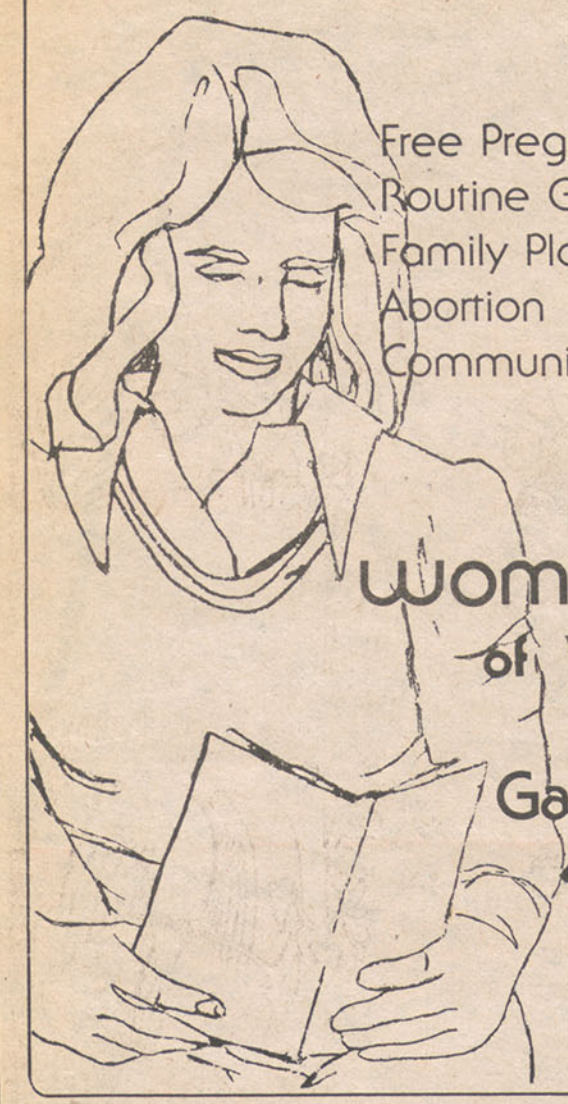

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It has been a hectic day. There were the problems getting the departing patients off the floor, the depressing news about David Seagram, the fire, and now a late admission. Hinchey is beginning to get a headache.

the Northville patient has been disturbing patients and staff alike by breaking into incoherent shouts like this several times an hour. She is known on the floor as "the helmet lady," because she constantly wears an old black bicycle helmet. (Northville has cautioned that she is a "head banger"—a patient who has on occasion repeatedly bashed her head against the side rails of her bed.)

When she finishes labeling Carl Groves' medications, Hinchey goes down to help him apply them. Groves turns out to be an unpleasant surprise. Hinchey is accustomed to male patients uncovering only the particular parts of their bodies she needs to work on. while otherwise retaining as much modesty as possible. This one, on the other hand, is simply standing there nude in his curtain-enclosed area, waiting for her to apply the lotions. Between that and the weird smile he has on his face, she hopes devoutly that dermatology finds room for Groves quickly.

Ordinarily, Hinchey would have taken a half-hour break for her own dinner by now, but there's still no time. A newly-admitted patient, Betty Carter, has just arrived on the floor. She, too, is a psoriasis patient, which means more time to spend sorting, labeling, and applying all those creams and lotions. That's not the whole story, though. Betty Carter is also a manic-depressive. Ordinarily she is kept under control with drugs that allow her to function normally, but she stopped taking them a month ago, when she called to schedule this hospital stay. Someone she talked to instructed her to discontinue all drugs she was taking immediately. At least that was what Carter told her employer, a Turkish-born physician practicing near Detroit, when the doctor noticed her behaving strangely the week before. Although she has now been back on her drugs for a week, she is not yet fully under control.

Carter is an affable woman who plainly wants to talk, but Hinchey doesn't have time at the moment and suspects that, once started, there will be no end to the conversation. She shows Carter to a bed, arranges for a dinner tray to be brought up, and finally, an hour late, hurries down to the cafeteria on the main floor to pick up a salad for her own dinner. She eats in the nurses' conference room at the end of the hallway, a friendly, lived-in room where thank-you cards, a popcorn popper, and a small refrigerator share space with schedules of workshops and plastic-coated placards illustrating intravenous fluid controllers.

It has been a hectic day. The hospital's pace is always fast, and Hinchey usually thrives on it. (Her colleagues sometimes refer to her as Super Nurse.) But today there were the problems getting the departing patients off the floor (Nancy Zimmer was finally able to leave just a few minutes ago), the depressing news about David Seagram, the fire, and now a late admission. Hinchey is beginning to get a headache.

When she returns to the ward at twenty after seven, she finds one of her patients suffering an embarrassing but common side effect of pain medication: constipation. The patient, Nancy Duff, is an auto worker who just had surgery by the bone-and-joint service for carpal tunnel syndrome, a hand problem that is often work-related. As she starts trying to track down a doctor on Duff's service to obtain permission to give her a laxative, Hinchey asks the ward clerk to order her a couple of pairs of thick cotton pajamas. One of the peculiarities of the psoriasis regimen is that some medications are prescribed to be applied, then covered by damp pajamas, which in turn are covered with plastic suits to retain the moisture. The thin, synthetic-blend pajamas available on the floor could be used, but they're likely to cling uncomfortably to ointment-covered skin. The clerk makes a call and reports bad news: the cotton pajamas are being phased out and are no longer available.

Besides Betty Carter and Carl Groves, Hinchey has a third psoriasis patient, Pete Trail. Just before she went to dinner, the pharmacy delivered a large batch of medications for him, and Hinchey sets about labeling them while waiting for a return call from Duff's intern. Finally, after two more calls and a long wait, she finally gets the authorization she needs to give Duff a laxative. The intern's authorization is given in a brusque, unfriendly tone that, together with the delay, suggests that constipation does not rate high as a medical problem with him. Hinchey ignores the implicit criticism. She is certain that he would feel differently if the constipation in question were his own.

Basically, Hinchey sympathizes with the interns, who face the tremendous task of organizing years of book learning into clinically useful knowledge. Although they're officially called first-year residents now, the old term "intern" is still used, and it's still the same exhausting hazing ritual of round-the-clock work and hundred-hour weeks—for a salary roughly equal to that of a full-time registered nurse. It's hard *not* to sympathize with somebody who hasn't been to sleep all night, somebody you often have to wake up to look at a patient. At the same time, Hinchey is not prepared to see her patients suffer from an incompetant or merely irritable intern.

On more than one occasion, she has taken disagreements over care up the ladder to her own nursing supervisors, or up through the medical chain of command. While she shares the common perception that the medical profession is lax about policing its ranks, she's distressed by the adversarial response of malpractice suits. She sees her own protests as one way of exerting some quieter pressure for better self-regulation by doctors. Though an intern is only rarely overruled as a result of such protests, if enough protests accumulate, the intern is sometimes sent elsewhere to finish a residency.

A little before eight o'clock, Hinchey finishes labeling Trail's medications and takes them down to his bedside. Carl Groves has been an unpleasant surprise, but Trail turns out to be a pleasant one. He recognizes each of the medications by name and use—many patients can do neither—and he also notices a couple of discrepancies between the regimen prescribed by his intern and the one he followed during his last hospitalization. As it happens, when Hinchey returns to the desk to make a phone query about the discrepancy, a dermatology intern is on hand waiting to examine Betty Carter. He confirms that the orders written for Trail are incomplete, and he rewrites them correctly.

Betty Carter, still wearing her street clothes, was down at the desk chatting with the ward clerk a few minutes before, and Hinchey now goes down to her bed to get her into a hospital gown for the exam. Carter isn't there. No one at the desk knows where she is, either. They had been distracted by the sight of the two hall nurses taking the helmet lady for a walk in the corridor.

Hinchey, remembering a warning from Carter's employer that she has wandered off in the past, immediately asks Robin Long to check the hall rooms while she searches the ward. Hinchey has no luck, and when she gets back to the desk, she sees Long returning from the end of the hall with a demonstrative shrug. It has been two minutes since Carter's absence was discovered, and Hinchey unhesitatingly picks up the phone to call the hospital security office. One of Robin Long's patients, a gray-haired woman in a wheelchair, has realized what has happened, and she now wheels up to the desk to say that Carter had been talking about going to another floor to look for the hospital gift shop. That's quite possible, but the front entrance is just a few hundred feet from the gift shop. Allowing a patient in an unstable mental condition to wander out of the hospital is the kind of thing over which lawsuits get filed, and Hinchey proceeds to give a detailed description of Betty Carter to the security office. She then spells her own name into the telephone, and gives the background of the disappearance. If there is blame to

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Hinchey says that giving up nursing because of bedpans would be like giving up babies because of diapers: they're indisputably there, but they're negligible compared to the job's satisfactions.

be fixed for this, she will be the prime target.

Eight long minutes after Carter's absence was discovered, one of the hall nurses reappears with the missing patient on her arm. The nurse had gone down to Six West to look for her and, coming back, had met a security guard bringing Carter back to the floor. Carter had not left the hospital. In fact, she had been chatting with the guard when the message came over the guard's walkie-talkie to be on the lookout for her. Carter seems cheerful and quite unaware of the excitement she has caused.

Twenty minutes later, Carter has been gowned and examined, and her good humor has evaporated. She is unhappy with the psychotrophic drug the dermatology intern has prescribed for her, suspecting it (with some cause) of aggravating her psoriasis. Hinchey's mood is not much better. She has just had to deal with the hostile bone-and-joint intern again, because Nancy Duff is in pain and Hinchey needs authorization to give her a more effective pain medication. That, in turn, reminded her that she still hasn't found time to sit down with Duff, who is scheduled for release tomorrow, to see that her pain medications are in fact adequate and that she has some kind of help arranged once she gets home. The surgery on one of Duff's hands was necessary to redo an earlier operation that didn't work, but the other hand had also developed problems when she overworked it after the first operation. At the moment, though, Hinchey is tied up transcribing the long list of dermatology medications the intern has just prescribed for Carter into her medication schedule.

Carter's concerns about her psychotrophic drug are eventually resolved by a call to her employer, who persuades her to take the prescribed medication. That's just as well, because Hinchey's headache is in full flower, and she finds it hard to show much patience with Carter's worries. As Carter leaves the room, Hinchey waits to see that she turns toward the ward instead of going down the hall toward the elevators, then resumes transcribing the prescriptions. Some of the intern's application instructions seem unusual to her, but he has left directions to address questions to a nurse on the dermatology floor before bothering him. Hinchey telephones and finds that one instruction was in fact unusual, and would have to be double-checked with the doctor the following morning.

Betty Carter has taken up most of Hinchey's last hour. Hinchey now hurries off to get Carl Groves and Pete Trail medicated and into their damp pajamas and plastic suits. She uses the thin, synthetic pajamas, and, as she expected, they cling uncomfortably. Trail, a large, middle-aged black man, poses an additional problem. His psoriasis is active on his hands, which need to be covered after Hinchey applies a skin-softening cream. But Trail's hands were large to begin with, and the psoriasis has caused them to swell to the point where they do not fit into the fabric gloves Hinchey has available to cover them. She ends up bundling his hands in bandages, in the process removing her own gloves to increase her dexterity. She quickly learns that softening cream, meant to take off the layers of dead skin that build up in psoriasis plaques, does an outstanding job on normal skin as well. It takes off several layers of hers before she is able to wash it off.

As Hinchey works, Robin Long looks in to warn her that a nurse from the neighboring Diabetes Center Unit, picking up a painkiller in the locked narcotics case, has found that one pill has not been accounted for. In her haste, Hinchey had not recorded the newly-authorized painkiller she just gave Nancy Duff. That would not ordinarily be a problem, since Hinchey will be counting the narcotics at the end of the shift and can make the note then, but technically the nurse who found the discrepancy is supposed to fill out an immediate report on it. So, after fetching Francine Howard a can of pop and clearing away Betty Carter's late dinner tray, Hinchey makes the necessary entry. Grim-faced, the usually smiling Hinchey finishes with Trail and moves on to Carl Groves. When she finishes with him, it is after ten-thirty. Usually she checks her patients' vital signs—temperature, pulse, and blood pressure—at ten o'clock, and Hinchey now moves directly into doing that.

By the time she finishes, the lights have been turned off in the ward corridor. Hinchey returns to the desk, hoping for a free half hour to write up a nursing assessment on Betty Carter, outlining what she has learned about Carter's history and condition and their implications for her care. It will be a major task merely teaching her about her medications. Carter insists she already knows all about them, but she is unable to answer any specific questions about their uses or side effects.

The assessment on Carter is barely begun when Doug Ebly, the diabetic patient who put out the fire in the lounge earlier, stops by to talk. He plans to go home on pass for Thanksgiving dinner tomorrow, and they talk about handling sugar-rich temptations like pumpkin pie. Ebly's visit reminds Hinchey to check the lounge to see if the ashtray where the fire

started has ever been emptied. She finds Pete Trail sitting in one of the big armchairs, the cuffs of his plastic suit peeping out under his robe, gingerly reading an old travel magazine with his thickly-bandaged hands. The ashtray is on his left, still filled with cinders and water. Returning to the desk, Hinchey asks the ward clerk to call housekeeping about it for a third time. She finds that Betty Carter's medications have arrived, and she spends twenty minutes labeling and sorting those. She also makes a call to the pharmacy to let them know they left out the psychotrophic drug that had caused all the fuss earlier.

At twenty after eleven, Robin Long comes down to make her end-of-shift report. The run-through goes swiftly, interrupted once by a signal from the ward. Hinchey answers it and empties her one and only bedpan of the night. Bedpans, with their connotation of low status, give a lot of people (including Hinchey's mother) a hang-up about nursing. When she's in a better mood, Hinchey responds that giving up nursing because of bedpans would be like giving up babies because of diapers: they're indisputably there, but they're negligible compared to the job's satisfactions.

At eleven-thirty, the night-shift nurses arrive. Hinchey still looks a bit grim, and one of the newly arrived nurses gives her a sympathetic look, but in fact her good humor is already beginning to return. As they work throught the long list of patients, Hinchey passes on Long's report as well as her own observations. The nurses note who is eating poorly and who has had what medications. Hinchey wryly advises them to use gloves when working with Pete Trail's skin-softening cream and asks them to pass on to the day shift a request to review Nancy Duff's pain medications and housekeeping arrangements before she is discharged. She describes her problems with Betty Carter with no visible rancor, and apologizes for not finishing her nursing assessment. At the same time, she suggests that they adopt a policy of not allowing Carter to leave the floor unattended.

By midnight, the report is complete, and the night-shift nurses take over. Hinchey stays on, kneeling on a chair at a table behind the ward clerk's desk, making notes. Since the nursing assessment will now have to be completed by another shift, Hinchey is concerned about recording as much as she knows about Betty Carter before she leaves. As she frequently does, Hinchey finally finishes up half an hour after the end of her shift.

Hinchey is paid by the hour, but she rarely fills out the forms that request overtime pay. When she does so, it is because she had to work over following a particularly bad day. Hinchey does not request overtime for tonight. She had expected the day to be peculiar, but all in all, it had turned out to be fairly typical. □

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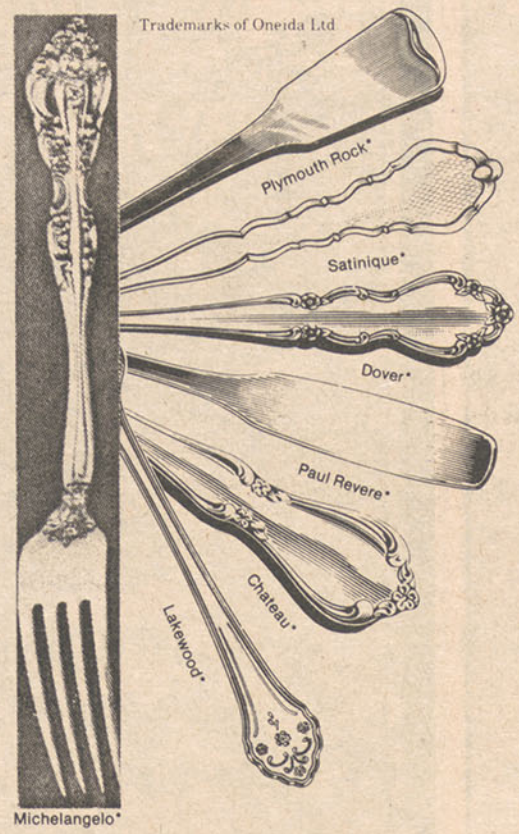

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A MEMOIR BY CHARLES MILLER

AUDEN IN·ANN·ARBOR

Some of the following story will appear in slightly different form in Auden: An American Friendship, *to be published next month by Scribners. It is an intimate memoir of one of this century's greatest poets written by Charles Miller. In 1940 Miller was a U-M undergraduate and promising poet. Auden and Miller came to share a house on Pontiac Trail, and a lifelong friendship developed. In a pre-publication review of Miller's book in the February* Atlantic, *reviewer James Atlas writes:*

. . . Auden was desperate for companionship, and depended on the younger man; when Miller moved out of their Ann Arbor home, determined to go live on a farm, a sobbing Auden carried his belongings back in and refused to hear of it. The loneliness of the famous is a phenomenon hard for ordinary people to grasp; we imagine them fighting off admirers, interrupted by ringing phones. . . .

When, at age thirty-two W.H. Auden came to the University of Michigan to give a lecture in January, 1940, the literature students were prepared to meet a myth. We knew Auden was acknowledged to be the most committed poet of his times. He had already published twelve books and many essays, reviews, and introductions. He had also volunteered his talents to the Loyalists' cause in Spain, journeyed through war-torn China, and published book-length poems about each of these places. Rumors abounded concerning his Marxist politics, his religion, his Oxford associations, and his homosexuality. But what mattered most to his followers in Ann Arbor was his recent poetry, which was becoming as clear and communicative as his earlier poetry had been obscure and ambiguous. We felt that Auden was the true voice of the human condition, that he was in 1940 (as he still is) the voice of "modern times."

Auden's visit and lecture were sponsored by the University's English department, whose chairman invited me and three other student poets, along with four professors, to greet Auden and to lunch with him. We stood under the front entry arch of the Union at noon, facing the snowy campus, waiting for our English poet. Noisy students hurried along South University in the weak wintry sunlight. Finally a gangly young man, tow-headed and hatless, strode toward us, squinting short-sightedly. Auden wore a sloppy brown tweed overcoat, which was open to reveal a well-used tweed suit and shirt and tie. He carried a battered cardboard case of the type used by students for mailing their laundry home from college.

This very real and inelegant Auden was introduced to each of us in turn, and each of us was appraised in turn by his small, deep-set hazel eyes, somehow shy even while his manner was casually self-confident. We all went in to the Faculty Club for a round table luncheon where Auden devoured the conventional food with more appetite than etiquette. The luncheon concluded with a half-hour discussion of random topics, not including literature, but I jotted in my notebook Auden's exclamation on the "enormous size of American universities."

Later that afternoon, in the elegant new Rackham Auditorium, Auden delivered one of his first American lectures, "A Sense of One's Own Age," concerning our contemporary life on the planet, ". . . where loneliness confronts the individual, because the Machine has destroyed community." The critical and prophetic tone of the lecture wasn't quite what we expected from a great lyric poet, but actually Auden was expressing his characteristic themes of loneliness, isolation, and mankind's hunger for a unifying religion of some kind.

Auden had promised the English department to meet informally with campus poets, so some of us were advised to appear on Saturday morning at John Brinnin's bookstore, the Book Room, across from Angell Hall. There, in that intimate one-room store with its pine board shelves packed with the latest and best of world literature, we expected a bull session on modern poetry. Auden strolled in as if by chance, browsed along the shelves, complimented Brinnin on his fine taste in books, but made no effort to talk with any of us. To my surprise, the urbane Brinnin made no attempt to talk with Auden either, so I did, passing him a Dylan Thomas volume opened to the lines, "Hands have no tears to weep." Auden looked at me, dismissed the poem, and asked, "What are you writing these days?" I told him I was writing about the Dakota wheatfields where I'd followed the last summer's wheat harvest. He seemed interested. As we talked by the front windows, I asked eagerly, "Mr. Auden, will you be here tomorrow, Sunday? Will you come to our poetry club?"

"Hmmm, how much do you pay?" he drawled.

I explained it was a club I had founded when I had come to the U-M the previous year, and it was just for an opportunity to read our poems and talk.

When Auden came to our poetry club the next day, he proved to be a dynamic reader, in contrast to his halting lecture delivery. He bent over his rumpled typescripts, intoning his new poems in a forceful voice charged with emotion. Within metric lines, his accent was less of a problem for his listeners. He read his

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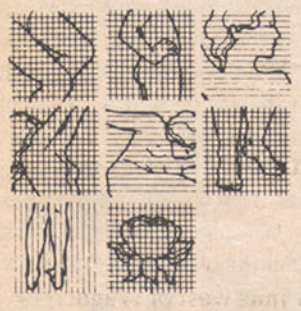

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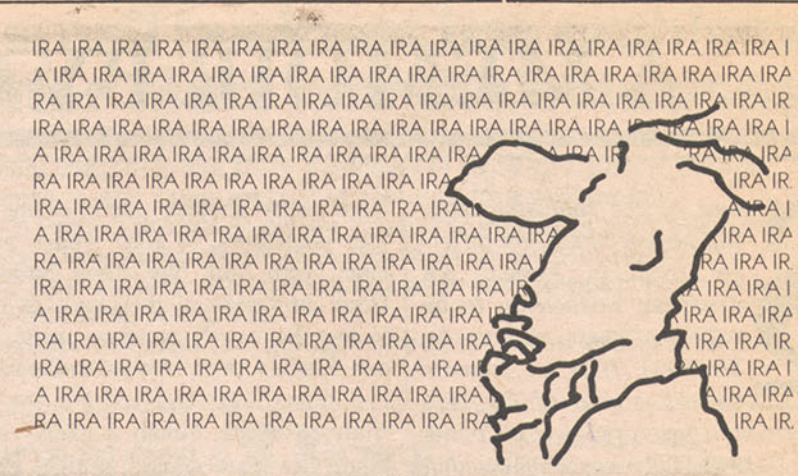

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PETER YATES

THE•JEAN•PAUL•SLUSSER house at 1223 Pontiac, built on the site of the house where Robert Frost stayed when he was the U-M's poet-in-residence, which is now in Greenfield Village. Auden and Miller lived there during the fall semester of 1941.

new poems on Henry James, Freud, and Yeats, the latter poem already acknowledged to be one of the signal poems of our times. Eulogizing Yeats, Auden's exotic accent rang out in the bare room:

> In the nightmare of the dark
> All the dogs of Europe bark,
> And the living nations wait,
> Each sequestered in its hate;
> Intellectual disgrace
> Stares from every human face,
> . . . And the seas of pity lie
> Locked and frozen in each eye
> . . . Sing of human unsuccess
> In a rapture of distress;
> In the deserts of the heart
> Let the healing fountain start,
> In the prison of his days
> Teach the free man how to praise.

Auden left Ann Arbor the next day, but a mild controversy stirred local papers and University departments concerning the value of his lecture. Some University elders judged it "prophetic and pretentious," but it had delighted most students because it was unorthodox. In my notebook I scribbled some sentences from Auden's lecture, including this one: "Heroes of American novels learn and determine not to accept the way of life they find nearby." Clearly, Auden was on our side.

I continued to read Auden's great output of poetry, and in November, 1940, I hitchhiked to New York to visit a poet friend. I attended an Auden poetry class with him at the New School, and was pleased that Auden remembered me and called on me to recite. Then in September, 1941, with no advance notice, Auden returned to the Ann Arbor campus. He had been offered a one-year contract as an associate professor and would teach a course beginning that fall term.

He sent for me to come to his office in Angell Hall, and there I found him at his cluttered worktable, a cigarette in one hand, a typescript before him. He was wearing ill-fitting blue jeans, a drab polo shirt and torn sneakers. His face lit up as he greeted me, and he shook my hand vigorously. "Charles! I saved a place for you in my course, but, uhmmm, more important, I want you to share my house! The University kindly arranged a lease for me, but I need a housemate, and you are the only person I know. Let's go have a look at the house, and we can talk there."

Auden was seizing books and papers, putting on his jacket while he talked, but I took a sideways step in the little office and shook my head. "No! Sorry, but I'm renting an apartment with another grad student. Can't live with you."

Auden was frowning intently, lighting another Lucky Strike cigarette off the butt of the previous one and declaring sternly, "Na-ow, a-aa-act-ually now, you *must* live with me, because I'm a stranger here. Your friend can find another student, but I can't easily do that. Besides, you're a poet, Charles, and I'm told that you're an, uhmmm, accomplished cook. You'll like the house. Come, now. We can talk on the way."

A bit dazed, I drove at Auden's direction across town to 1223 Pontiac Trail. A handsome new studio house of redwood, it had been recently built by art professor Jean Paul Slusser on the foundations of the Greek Revival house occupied by Robert Frost when he was the University's poet-in-residence. Auden excitedly showed me through the compact house, which was of a contemporary design inspired by Frank Lloyd Wright. It had a huge living room with a two-story, twenty-foot ceiling. The room was graced with a large fireplace. "See, the hearth works perfectly and throws out heat!" Auden recited. "Behind the fireplace is a workplace and a balcony with a cot where your guests, or mine, may stay. He strode ahead of me out of the living room and up a short flight of stairs. "There, my bedroom is a half flight up, yours a half flight down, from the bathroom. Do you like your room? Isn't it charming, with such a view of the garden?" We went down into the kitchen. "See, a *complete* kitchen! 'Fridge, electric oven, all that. Uhmmm, suppose we share household duties, but I pay all expenses. Uh, except your liquor. But I do provide wine at table—not beer. Look, Charles, I'll wash up the dishes, clean the rooms, that sort of thing. But I shan't compete with you in cooking—I've heard that you're an excellent cook. Come now, sit by the fire in the living room, and I'll fix tea for us. That much I can do." And he was gone, while I sank into a wing chair, my mind whirling.

Auden returned in ten seconds to put a record on the player turntable, and Offenbach's *Gaieté parisienne* flooded the big central room as if to lift the high ceiling even higher. In a few minutes, Auden strode in with a large hand-painted tea tray that he fairly flung onto a low table, and set out tea cups with nervous abandon, a bit short of breaking or nicking them.

He seemed obsessed, his face working, his forehead wrinkling, even as he continued to talk rapidly, forcefully. "Now, Charles, you must know that I'm a homosexual!" he announced, looking at me severely. "Of course you know little or nothing about homosexuality, being an American. You may suppose you're not safe around me? A-aa-act-ually, now, I've been in love with the same man for several years, and I'm not interested in any other person."

Auden had met Chester Kallman, then a Brooklyn College student of literature, in the spring of 1939. Kallman was clever, quick, and extremely well-read for an eighteen-year-old. Soon they became lovers. Auden, who had a strongly monogamous nature, was devastated when he discovered the first of Kallman's many infidelities about a year after they met. They broke off their sexual relationship, but Auden remained deeply in love with Kallman for the rest of his life, and was happiest when they were together, as they soon would be, when Auden persuaded Kallman to pursue graduate studies at Michigan the following winter semester.

Auden continued his plea for me to live with him. "Here, take this Freud volume on aberrations. Freud assumes that a homosexual may be normal in every way except the sexual. Hmmm, I'm a homosexual man who, as you may have noticed, is normal in most ways."

He sat looking at me, puffing his Lucky Strike, while I sat deadpan, clutching my tea cup, nodding gravely at his confession.

"Now, Charles. You may move in as soon as you please. You cahn't refuse me, you know, for I have no other friend in this town." He posed with his

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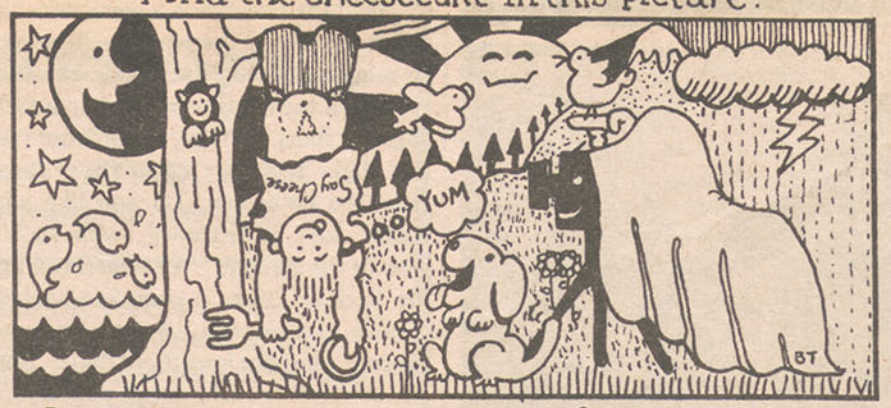

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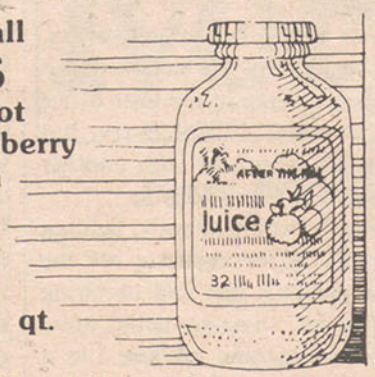

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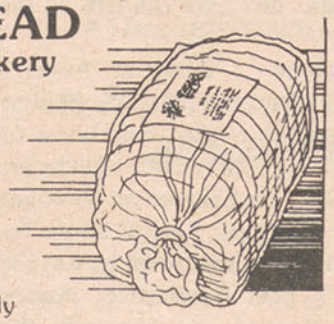

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smoking cigarette in hand near his brow, squinting at his listener, a pose I was to observe many times; and I smiled wanly at this gangly but gracious man who was so nervous yet so confident.

As a liberated farm youth I'd labored and hungered through the Depression, known slum flophouses, boxcars, hobo jungles and mean rooming houses. I'd never lived in such a house as Slusser's, a spare but comfortable home without a trace of cuteness in any corner: it was ready to serve the working muse. I set my tea cup down on the warm hearth and looked at my new friend.

"Sure. I'll move in tomorrow."

The next day I brought all my belongings to the house, and Auden rushed from his work table to help me stow them in my room. He took me on another tour of the house, "uhmm, to master all the gadgets," and as we sat down to our first coffee in the kitchen, he said, "Really, now, Charles, you must call me Wystan, as my friends do. And I should call you Charlie?"

Yes. But it took a few days before I was comfortable in calling this poet "Wystan," he who sat in the living room calmly typing out the first pages of a major book, *For the Time Being*. He strode through the house towing a stream of Lucky Strike smoke, coughing slightly, mumbling verses to himself at times, or rushing to the door when he heard the postman approach.

Routine and order ruled the quiet house. Wystan was up a bit after seven. I made coffee and orange juice for him while I fixed my own hefty farmer breakfast, and we sat at the small kitchen table with a view of the garden and the tree-lined street already bright with autumn's colored leaves. Our breakfast talk roamed the world but rarely touched on books or literature, for Wystan was very much alive and curious about his new America. However, English usage was a favorite topic. If I happened to say something like, "I'll go by Maclean-Neeland's deli today," Wystan would correct me: "You mean you'll *stop* at the deli."

Wystan usually arose from the breakfast table well before eight and hurried to his work table, where he stayed until nearly one p.m., with small interruptions, including periodic dashes to the kitchen for another cup of coffee. He wasn't annoyed by the doorbell, which he answered instantly, or by phone calls, but he would handle any such interruption with firm brevity and return to his work. Lunch was important to Wystan, and he soon began to specify his favorite foods, such as parboiled potatoes sliced and fried in butter, cabbage, meat, and good bread, and at times a small glass of wine, but no salad. Dinner was to be served at seven in front of the hearth with a bottle of California wine, a Wente or a Schoonmaker, Pinot Noir being his favorite in those days. (Auden recognized some years before that he was susceptible to overindulging in alcohol. Ann Arbor friend A. K. Stevens remembers how Auden would always wait until five p.m. to begin drinking, sometimes

peering at a clock on the Stevens' mantel until the magic hour had arrived. Then, recalls Stevens, "He would make up for lost time.")

Because I wanted it, there was always a green salad tossed with garlic, oil and lemon juice, and Wystan would idly taste a tiny leaf. "Can you get brussels sprouts? Yes? And boil them, please, with a bit of ham," he requested. Wystan was full of precepts: "One must eat a good dinner at seven, for eating late induces bad dreams. Breakfast must be coffee and juice, for writing on a full stomach is like boxing on a full stomach—impossible!" And so I watched Wystan wolf his luncheon for the simple reason that he'd had no substantial food for eighteen hours but had expended as much energy writing as a farmer expends in a field.

Wystan was pleased with my antique Hupmobile sedan but never drove it, planning to buy his "first motor in America" with the check for $750 sent him by his supportive admirer, Caroline Newton of New York and Newport. I helped Wystan find a dependable and nearly new Pontiac coupe, which we came to call the "green Pontiac" for its fresh-grass color. And I gave Wystan driving lessons in Ann Arbor's exuberant traffic. He joked, "My Pontiac motor on Pontiac Trail—lucky that I didn't go to live on Cadillac Street!" When Wystan drove on the crowded streets I nervously noted that his control of the Pontiac was more impressionistic than mechanical, due to his short-sightedness.

"Do you think this motor might do a hundred miles an hour?" cried Wystan one afternoon as we drove onto the three-lane highway to Detroit. I pointed out that the speedometer dial was marked only to 95, and the needle shot to 95 when Wystan floored the accelerator. I slumped fatalistically in the seat, imagining *Michigan Daily* headlines: ENGLISH PROF AND STUDENT CREAMED ON DEATH-TRAP 3-LANER!!! However, Wystan hunched over the wheel and squinted straight ahead to speed onward with his empirical "good luck" in wide-open America.

"English 135, Instructor W. Auden," Wystan wrote on the blackboard of 2215 Angell Hall and turned to scan our faces, to memorize us. Twenty-five selected students stared at this intense young professor. He wore a faded jersey sport shirt, blue jeans and torn tennis shoes, hands hanging from the sleeves of a dark brown tweed jacket, in an era when university teachers dressed more formally. But when this instructor began to speak in his dulcet, if sardonic, baritone voice, he established his presence as a firm mentor. "Now!—no notetaking, please! You won't be quizzed on what I *say* but on what you *think* about the great books we shall read and discuss.

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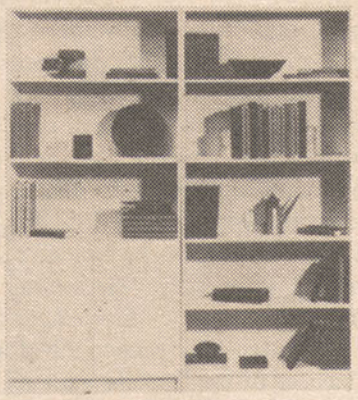

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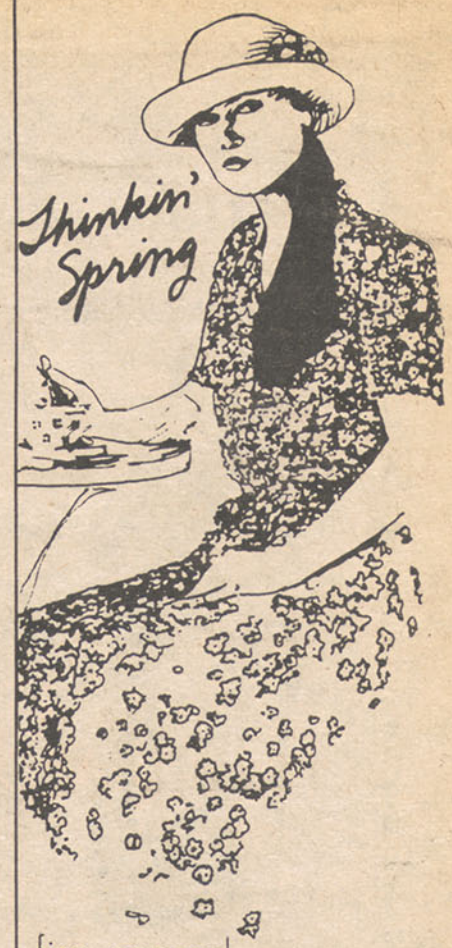

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And so the class proceeded, our instructor pacing the floor, talking intently, rambling from subject to subject, his pile of books and papers abandoned on the rostrum. In effect, he recited his thoughts and reactions to the great books. He spoke of ideas and rarely mentioned an author's style; he pursued their brains, not their personalities or appearances. Nor did he restrict himself to the rich list of books he handed out, but rambled universally. He seldom employed anecdotes in his teaching, but made constant reference to the ideas and influences of his favorite authors, from Aeschylus to Melville, from Cervantes to T. S. Eliot. The former Marxist poet of the Thirties never mentioned Marx or Engels but chronically referred to the Marx Brothers of Hollywood.

Wystan had true interest in "discovering" his America and spoke often of "common families," meaning wage-earning Middle Americans with modest homes and children. When he first met the Stevens family through his student, Mrs. Angelyn Stevens, he spoke of them as a "common American family," for both Angelyn and her husband, Albert, a U-M instructor of English, worked. (She had a part-time job reading undergraduate exams for the philosophy department.) Wystan and I were invited to the Stevens' bungalow on 8 Marshall Court one autumn evening for a home-cooked dinner. There Wystan met Bradley, who was twelve, and volunteered to help Brad with a submarine model.

Wystan was also attentive to Grace, the second child, who resembled her father's mother and heard her father say at times, "Grace is the living picture of her grandmother." Grace retorted, "I wish I was only the picture of myself!" Angelyn discussed this problem with Wystan, who wrote for Grace's tenth birthday the verses:

Happy Birthday

I'm sure the good fairy
Who watches your progress is glad
That you're more scientific than Mary
And more artistic than Brad.
May you never be nursed by a grievance,
May your mind approve of your face;
May the odds be in favor of Stevens,
And grace be given to Grace.

When we first dined at the Stevens' home, the children put on a musical entertainment for us. They entered into our conversation and were treated as equals, so they were more fortunate than "common." As Wystan came to know them over the years, he spoke of the children and the Stevenses as a "truly Christian family" and shared with

PETER YATES

W Y S T A N Stevens, Auden's godson. Auden formed a close relationship to the Stevens family, which he considered "a truly Christian family." Throughout his life, Auden was fond of performing brief amateur psychoanalyses, and Angelyn Stevens credits psychological help by Auden as resulting in her decision to have more children. Wystan Stevens, often called "Audie" as a youngster, was the first result. Auden's biographers assert that his later psychoanalyzing of friends had less happy results.

Angelyn the first drafts of his "Christmas Oratorio," *For the Time Being.* (The oratorio was to have been set to music by Auden's friend Benjamin Britten, but its great length, together with growing tension in their relationship, seems to have caused Britten to have set only two sections to music.) After Wystan left Ann Arbor, Angelyn gave birth to her fourth child, named Wystan Auden Stevens, and Wystan traveled back to Ann Arbor to attend the christening of his godson in 1943. The Stevens family remained Wystan's cherished friends for the remaining thirty years of his life.

"My wife, Erika, will be eating with us, but sleeping at the Women's League when she comes here to give a lecture next week," Wystan told me shyly but proudly in early autumn. I had

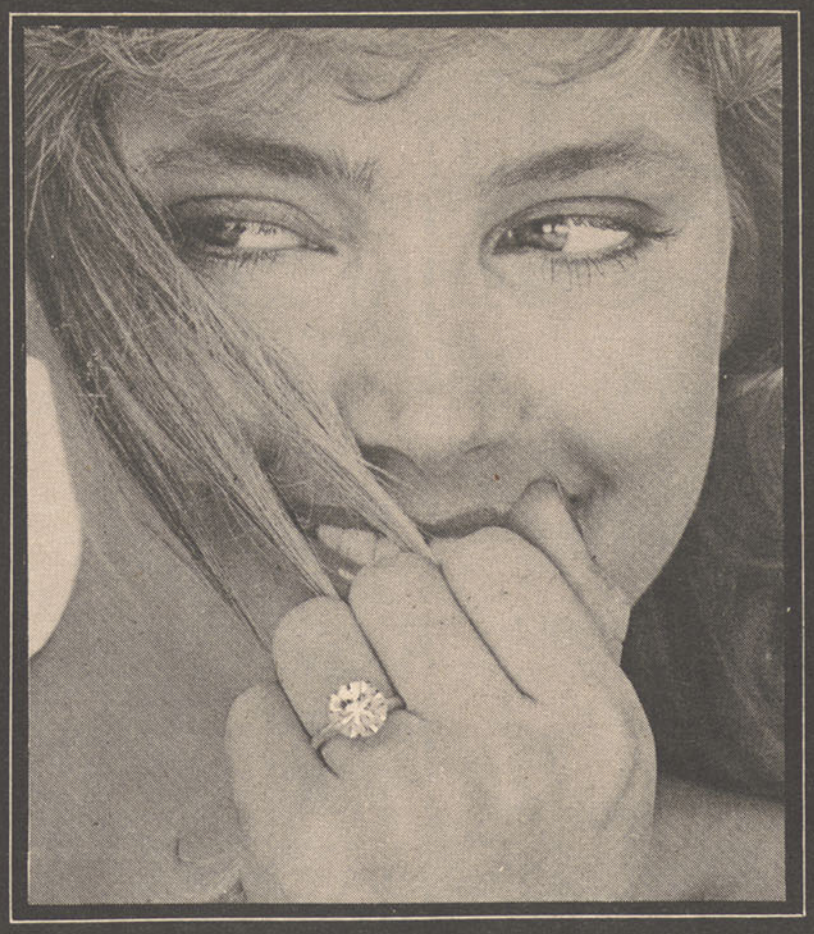
heard the rumors concerning Wystan's marriage to Thomas Mann's daughter, Erika, but Wystan clarified the facts for me: Erika was associated with Christopher Isherwood in Amsterdam, where they wrote and performed cabaret skits, but Erika faced deportation to Germany, being liable not only as a Jewish intellectual but as the producer of anti-Nazi cabaret satires. If forced to return to Germany, she faced possible death in Hitler's concentration camps. So she asked Isherwood to marry her and thus give her British citizenship. Isherwood demurred but suggested that another British subject, his good friend Wystan Auden, might consent to the "passport marriage." Wystan was contacted in England by letter and cabled back, "Delighted." They were married in England in 1935 and went their separate ways but became good friends over the years.

Erika came to tea and stayed to dinner at Pontiac Trail, enlivening our hours with detailed, exuberant descriptions of life in war-surrounded Amsterdam and her visit to Rudolf Hess in an English prison. (Erika didn't believe that Hess was insane but "madly sincere" in his effort to arrange peace between Germany and England during the Battle of Britain.) In 1941 Erika was a handsome, wiry woman of thirty-five with dark hair and eyes as well as the dark skin of her family. She was an intellectual gypsy, jingling with bangles, bracelets and chain necklaces while she flung her hands with her exclamations and entertained us before our hearth, an intimate cabaret performance in somber Ann Arbor. But her public lecture was grave and prophetic: war was about to engulf the globe and America had better do something to help save civilization. At the Michigan League reception after the lecture, Wystan was the quiet poet husband of a dynamic international activist.

Just after Thanksgiving, Benjamin Britten arrived with his companion, Peter Pears, and Wystan's "proxy mother," Elizabeth Mayer. (The German wife of a Jewish psychiatrist, she housed and nurtured Britten and Pears—and later Auden—after her own grown-up children failed to fulfill her artistic ambitions for them.) Their enthused voices filled the rooms and Wystan beamed happily, if anxiously. The house seemed packed to the eaves, Elizabeth sleeping in Wystan's room while he slept in the basement, and "Benjy" and Peter occupying the living room. It was a sight to see Benjy conducting his Peter *a capella* in the Britten-Rimbaud "Illuminationes," Peter's erotic tenor flooding the rooms. Benjy was pale and youthful with English indoor grace, his half-smile turned to his friends, who did most of the talking. Peter, large and darkly handsome, loomed over his Benjy, purring and laughing.

Sometimes Wystan and I dined at various Ann Arbor restaurants, none of which satisfied Wystan's globally-whetted appetite for "good plain food,"

PETER YATES BELEN KAYE



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Brooklyn, which Auden described to friends as "divinely Victorian." There, during the winter semester of 1942, he lived with his longtime friend Chester Kallman. The home gradually became a meeting place for local gays.

and he proclaimed, "The best food I've eaten in Ann Arbor is found at 1223 Pontiac Trail." But Wystan did like an occasional pub crawl and requested me to find "a beer hall or such, where workers and the common folk go to drink." The closest I could get to this request was a "cafe" on Ashley Street near the implement dealers' yards, but it didn't supply Wystan's "common" need.

The best pub was Wystan's weekly At Home, when his class arrived at the house for unrestrained talk, music and coffee. A first At Home featured a modest bar, which resulted in several students returning to their dormitories in a state of late adolescent tipsiness, although I thought the tipsiness resulted from the spirited conversation and the cosmopolitan cockiness which Wystan often inspired. As a result of this, a University dean phoned the house and warned Wystan not to give the students alcoholic drinks, so later At Homes provided only coffee, for the record. My journal noted some vigorous At Home discussions on the worth of Ernest Hemingway, whom Wystan characterized as "a good journalist, an ambitious writer who fails to represent a whole society in a whole world, as great novelists are required to do." This enraged some of the students, who set out to refute Wystan, and he remarked later that the students' opposition was "refreshing."

The Pearl Harbor tragedy fell on December 7, 1941, a vindication of all the prophesies. Wystan drove downtown on the morning of the eighth to buy copies of every available newspaper, and our usual breakfast klatsch lasted all morning. Wystan gradually calmed as he confronted the black headlines and concluded, "Really, it's about what we expected, isn't it?"

We knew very well that our year, our routine, our hopes and our lives were altered. Wystan spoke of enlisting, and I quietly announced that I, a pacifist, would leave the University after the fall semester and go to work on a Michigan farm. As a farmer's son, I had worked on many farms and planned to do so now, as my contribution to our nation's mobilization.

A month later, I was off to a farm and Wystan had leased a second house in Ann Arbor, the Thomas A. Knott home at 1504 Brooklyn, "a divinely Victorian house," as Wystan described it to friends. It is a two-story residence of buff-colored bricks with realtors' turrets rising above the front entry-porch, a small back yard and garage squeezed in, city-fashion. But when I entered, I saw the house was spacious and as solid as its oak stairway and generous fireplace of green glazed bricks. Old rugs, chairs, lamps and built-in bookcases stood as witnesses to an older academic era, and in the solar room to the rear, Michigan sunlight spilled across a carved wooden stand holding an opened tome: for this was the house of Thomas A. Knott, an editor of the second edition of Merriam-Webster's International Dictionary and other reference books. Knott was away for the semester.

When I came for a visit, Wystan came from his writing desk in the dining room to welcome me, smiling, calling out, "Chester! Come see who's here!" Chester Kallman came from the kitchen, frowning with curiosity, then smiling as

he shook hands with me. We'd met two years previously, quite by chance, at the New School in Manhattan. Chester at twenty-one was very youthful, rosy, a bit rounded from a lifetime of good Jewish food; his large blue eyes and his pale yellow (almost daffodil) hair were doll-like, and his baby face with large moist lips completed his almost feminine appearance. With his bare feet in wooly slippers, his new pale blue denim shirt opened to the belt, Chester slouched and shrugged before Wystan's adoring gaze, quite at home on Brooklyn Street, far from his native Brooklyn, New York.

Wystan's one class a week gave him the freedom he required to continue writing. But it didn't free him from a certain amount of jealousy of his favored status on the part of his University colleagues, as well as their suggestions that "Mr. Auden may be too psychologically aberrant for the good of the University community," as one professor expressed it. However, no University community member ever got to the point of taking action against Wystan Auden's lifestyle.

Children who lived near Wystan's house at 1504 Brooklyn sensed, or echoed their parents' opinions, that the men who congregated at Wystan's were "different," and sometimes referred to them as "pansies," a fact which Wystan pensively reported to me. (Auden's house did briefly become a center of Ann Arbor's gay community, according to his biographer, Humphrey Carpenter.) The children were inspired to peep through the windows. Chester Kallman seemed flattered by the "cherubs' " attentions.

Whatever else Wystan did in Ann Arbor in his one academic year at the University, he didn't fail to "peg away" at *For the Time Being,* completing a full draft of it before June, 1942, and reading parts of it to some of us at times. This verse play proved to be one of his major achievements, second only to his next play, *The Sea and the Mirror,* which he began to write while living on Brooklyn Street. *For the Time Being* stands as Auden's only explicitly Christian work, and it is noteworthy that the play was written in the first year of his friendship with a "truly Christian family," the Stevenses.

Wystan sold me his green Pontiac on his last day in Ann Arbor (he would later return for weekend visits to friends and for the christening of his godson), and I drove into the farmland sunset, not knowing that I would drive the Pontiac for twelve more years, often parking it on a Greenwich Village street in lower Manhattan when I arrived to visit Wystan in his bohemian flat. Other ex-Ann Arborites enjoyed Wystan's friendship through the years. David Protetch (who became Wystan's personal physician as well as his friend), Strowan Robertson, John Malcolm Brinnin, and Robert Hemenway saw much of him in Manhattan. I join them in thinking that we helped Wystan Auden discover the America that lived not only in his poetic imagination but in our native persons as well. □

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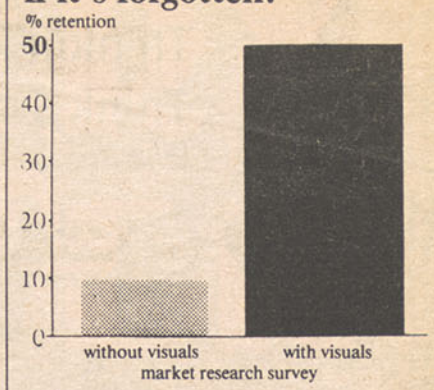

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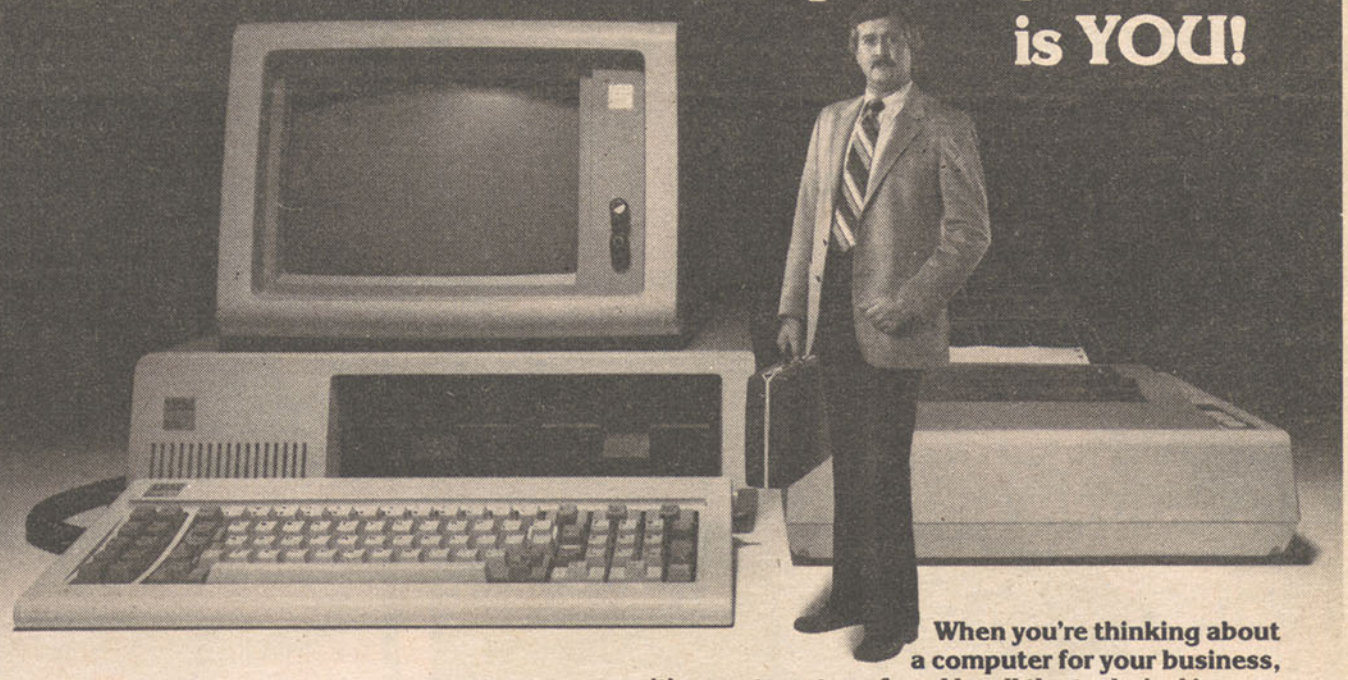

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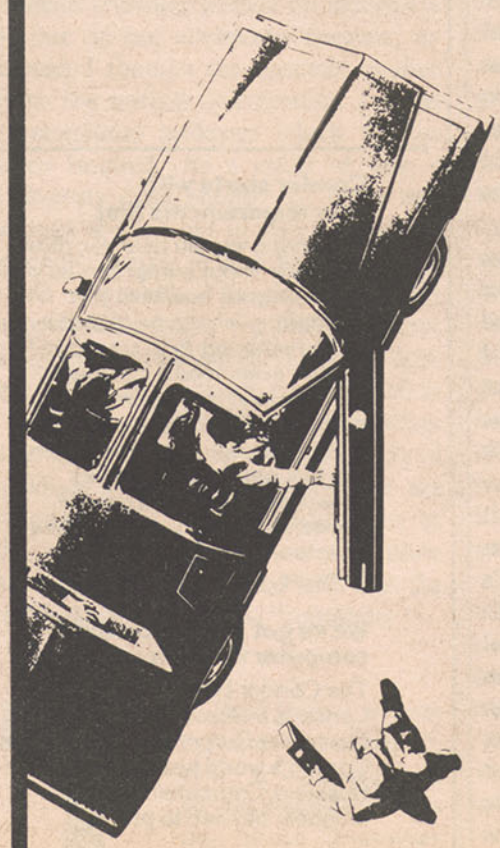

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Story and photos by Peter Yates

"I know people who are really goofing up their money in this," says Maxie McLaughlin, "and they really need it for food. I know people who come in and play numbers: they'll spend five, ten, twelve dollars, and they're hungry."

drawing, have remained loyal to the Dairy. They sit at the three small tables closest to the lottery window, drinking coffee, studying tip sheets, and endlessly discussing numbers. The players can almost always come up with a reason why they should have bet the previous day's three-digit winner. It was their license plate number, or a friend's license plate number, or their mother's birthday, or it was the number that corresponded to a dream that Harry the Greek had the previous week—this from one of a variety of dream books that are sold at the Dairy.

The State Lottery was approved by Michigan voters in May 1972. The first lottery tickets went on sale in November of that year. It was not until 1977 that the daily game, which brings in the bulk of the lottery's revenue, was started. Three hundred terminals have been installed in southeast Michigan. The lottery was patterned on the illegal numbers games that exist throughout the country, but the state pays five hundred dollars for a winning one-dollar bet, where the illegal numbers operations pays six hundred. The lottery was able to attract bettors from the numbers games because it made it more convenient to bet (Ann Arbor now has eight terminals, Ypsilanti fourteen). Also, bettors felt more confident that they would be paid off if they had a big win. In 1982 the Michigan State Lottery had revenues of $525 million and a net profit of $218 million. The profit went to support kindergarten through twelfth-grade education in the state.

Maxie McLaughlin, a sixty-seven-year-old retired school custodian, is perhaps the best known of the Dairy's regular players, sought after for his picks because he has had more success with the lottery than most. McLaughlin claims not to be a heavy bettor. "It all depends, you know, if you come up with a hit. If I had a hit last night, I would go a little heavy today, but on the average, I bet five or six dollars a day."

When told that McLaughlin claims to bet only five or six dollars a day, the Dairy regulars laughed and nudged each other at what they consider his understatement. One said that when McLaughlin comes away from the lottery window he has a pile of tickets as thick as a deck of cards. Regular lottery players tend to understate their investment in the lottery. They will often bet several times in a day. "The average player," McLaughlin said,

"whether we realize it or not—and I don't think we do realize it—ends up spending around a hundred and twenty-five dollars a week. It could easily run into four hundred and some dollars a month. You might spend five today and ten tomorrow."

A bet can be placed on a number in the daily lottery game either straight or boxed. A straight bet pays only if the three digits appear in the same numerical order that is bet. A boxed bet wins, no matter in what order the numbers come up. A one-dollar boxed bet pays eighty-three dollars. A number played straight pays five hundred. The payoffs are strictly according to odds. The state pays winners half of the actual odds. If the state pays five hundred dollars for a winning bet, then the odds of winning are one in a thousand. This means that in the long run the regular bettor is going to get back half of the money he bets. Betting in the Michigan State Lottery is not a good investment.

Maxie McLaughlin plays the lottery because it offers the only chance he sees of amassing a big sum of money. "Forty dollars," said McLaughlin, "will get you twenty G's. Fellow out on Stadium just hit for twenty thousand. He played 113, put forty dollars straight on it. Didn't even box it. Four hours later that number popped up. It doesn't take much to win. Twenty dollars will give you ten grand, if it should pop for you. Here at the Dairy you get quite a few hits every night, just from here."

The winning numbers in the daily lottery games are randomly chosen. Theoretically, no method of choosing a number to bet in the game is better than any other method. Despite this, Maxie McLaughlin, and almost everybody else who bets the lottery on a regular basis, has devised some method of choosing numbers. Many bettors pick their birthdays, house number, or license plate number. Others swear by the numerous dream books that are on sale at most ticket outlets. Some bettors buy their numbers from seers like Skippy, who advertises in the *Lucky Rabbit Dream Book* that he will sell six lucky numbers for five dollars. If you don't want to buy a number from Skippy, you can always get a jar of his Sweet Smell of Success Incense.

McLaughlin and several of the other Dairy bettors depend on the form sheet. They look for the numbers that have not "popped" in a year or two and stay with them until they do. This can prove to be a long wait, and after a period of months betting a particular number, there is no way a bettor will get his money back. But it is hard to abandon a number that has been heavily invested in.

"I would have hit Friday and Saturday", said McLaughlin, "but I didn't play the numbers back [repeat the number the following day]. The number that came Friday I played Thursday, the number that came Saturday, I played it Friday. I just goofed, you know. You've got to study them, you've got to keep up with the numbers. I won with 441 a week and a half ago. I stayed with that number because it only came up once since the beginning of the lottery. It never came 144 or 414, it never did, so you know sooner or later that number's going to pop. And you've got to know which number's leading, what hasn't led. For several weeks now, people have been playing the number one for the lead because it hasn't led for almost two months."

The Michigan State Lottery was devised as a painless way of raising revenue. The Lottery Commission is always devising new and more tempting lottery games so that they can raise revenue for education without going through the difficult process of levying direct taxes. Unfortunately, the lottery appeals mostly to the lower-income, and particularly to the black, population of Michigan, the peo-

"Look at all that dough I spent drinking," George Shepherd explains. "I didn't get nothing out of that. You do get something out of this lottery. Last week I got a new pair of boots and a shirt, I got a tank of gas, some ice cream in my 'frigerator."

ple who can least affort to contribute to the educational system. A study by Barbara Bryant of Market Opinion Research shows that while almost exactly the same proportion of whites and blacks have played the lottery at some time (seventy-five percent), blacks are far more likely to be regular bettors. While twenty-nine percent of whites have bet in the past month, the corresponding figure for blacks is fifty-five percent.

"I know people who are really goofing up their money in this," said Maxie McLaughlin, "and they really need it for food. I know people who come in and play numbers—they'll spend five or six, eight, ten, twelve dollars—and they're hungry. You know, they need to buy food, but we've always got that dream that we're going to have more money tonight after the number comes up. This is all poor peoples. Niney-nine percent of the lottery players are poor. But we've got that dream, that our number's coming tonight. It's coming tonight. We end up keeping on scuffling, waiting for that dream, you know. It comes for some, and some it doesn't come for."

McLaughlin explained his current strategy for winning. "You see this number, 769. That number didn't show in '82, no kind of way, so now, as a lottery player, this number is overdue and should be coming any day now, you see. And this is what you do, you get on that number and you stay with it, because it's poppin', it's coming up soon. And it happens, it comes, everybody's on this number because it's so overdue. It finally came about two weeks ago. If you've been on a number for several weeks, the first time you get off it, it comes.

"Every so often", said McLaughlin, "I'll play the street numbers. A dollar with the lottery will get you five hundred; with the street numbers, a dollar will get you six hundred. And they use the same number as the lottery. There's a group in Pontiac which is controlled by the Mafia; they use their own number, and if you've got a big hit there, they'll change that number on you. The numbers group here uses the lottery number here, and they can't goof you about what did or didn't come. People don't play the street numbers as much because they aren't so sure of their money. You could probably break the bank if you came up with a fifteen- or twenty-thousand-dollar hit. With the State Lottery, you don't have to worry about your money. I know several people who won ten thousand dollars and went out to Meijer's. In five minutes you've got your ten thousand and you're walking out of there. Tax free and everything. When 441 came up, I went out there and got cash. They don't keep enough here at the Dairy to pay you off. You only take cash when you win the lottery, you take no checks. Meijer's asks no questions. Take your ticket in, they count out ten thousand and you walk out. Ten bundles, a thousand to a bundle. You get a paper bag, buy a loaf of bread, and stick the money in with the bread. You cool it, look around and cool it, but you're pretty safe. In Detroit, you'd be a little more careful."

McLaughlin feels that the lottery is really hurting some people. "A woman I know," he said, "well, she's spending practically her whole salary. She makes damn good money, around thirty grand, she's spending three to three hundred and fifty dollars a week, and she really needs that money, but she'll play that seventy-five and eighty dollars every day. She's got a damn good job. She's still got that dream, of hittin' for eight, nine, ten thousand dollars. That's what she's shooting for. It hurts a lot of people. She's divorced, got two or three kids in school. She could really use the money. It's hard to quit. It's like a disease, man. It gets you and it's hard to pull up."

Perhaps the most memorable presence at the Washtenaw Dairy is George Shepherd, a gravelly-voiced, fifty-one-year old construction worker. Shepherd, who grew up in Oklahoma, always wears cowboy boots, a cowboy hat, and a western shirt. He has a large collection of western wear and rarely wears the same pair of boots two days in a row. Shepherd is unable to find construction work in the winter, and he spends much of his time in the Dairy, studying the numbers, drinking coffee. and acting as the good-natured butt of a variety of jokes.

Asked how he chooses the numbers he bets on, Shepherd said, "I've got a rundown, I made it when the lottery first started, I don't know how I did it, but they all come out of here." Shepherd has a list of eight three-digit numbers. He jumps around within the list to choose his number, taking one number from one line and two from another. It would seem that any three-digit number in existence could be found on Shepherd's list. Pointing to the list of recent winning numbers behind the Dairy's counter, Shepherd said, "You see all those winning numbers up there, you can get them right out of here, but you've got to put them together right. I try to stay about ten dollars a day. I hit one a month. Most I ever won was three thousand. I'll never forget that number, 131. On a Saturday night. Every time I hit, I order a new hat or a new pair of boots. I can take you home and show you my closet and everything in there the lottery bought. I got handmade boots and already made boots. One time I won five hundred dollars. That week, every day I played thirty, forty dollars. Friday I was broke. I didn't have nothing to show. So

"I shouldn't do it," says Ezra Rowry, "but I do a lot of things I shouldn't do. I think it's morally wrong to gamble, but when Jesus was here, he gave us a choice."

then I started, everytime I hit, I ordered me a pair of boots or a hat, or something like that. I've got about twenty hats, Stetsons and Resistols—they're the best. And I've got about sixty-five pairs of boots. I could change boots every day for five months, almost. That's where my money goes, boots and hats.

"I don't play the lottery to try to get ahead," continued Shepherd. "I play because I'm not working and the money comes in handy when I get it. The other day I hit eighty-three dollars one day and then turned around next day and hit number 291. Any time you win, you can use that money. I've got a closet at home full of western shirts that cost fifty and sixty dollars. I got some Kenny Rogers shirts, I got Larry Mahan shirts. When I was a kid back in Oklahoma, I used to go down and pick up old boots and take them and have them sewn. I said I'd never go barefooted again."

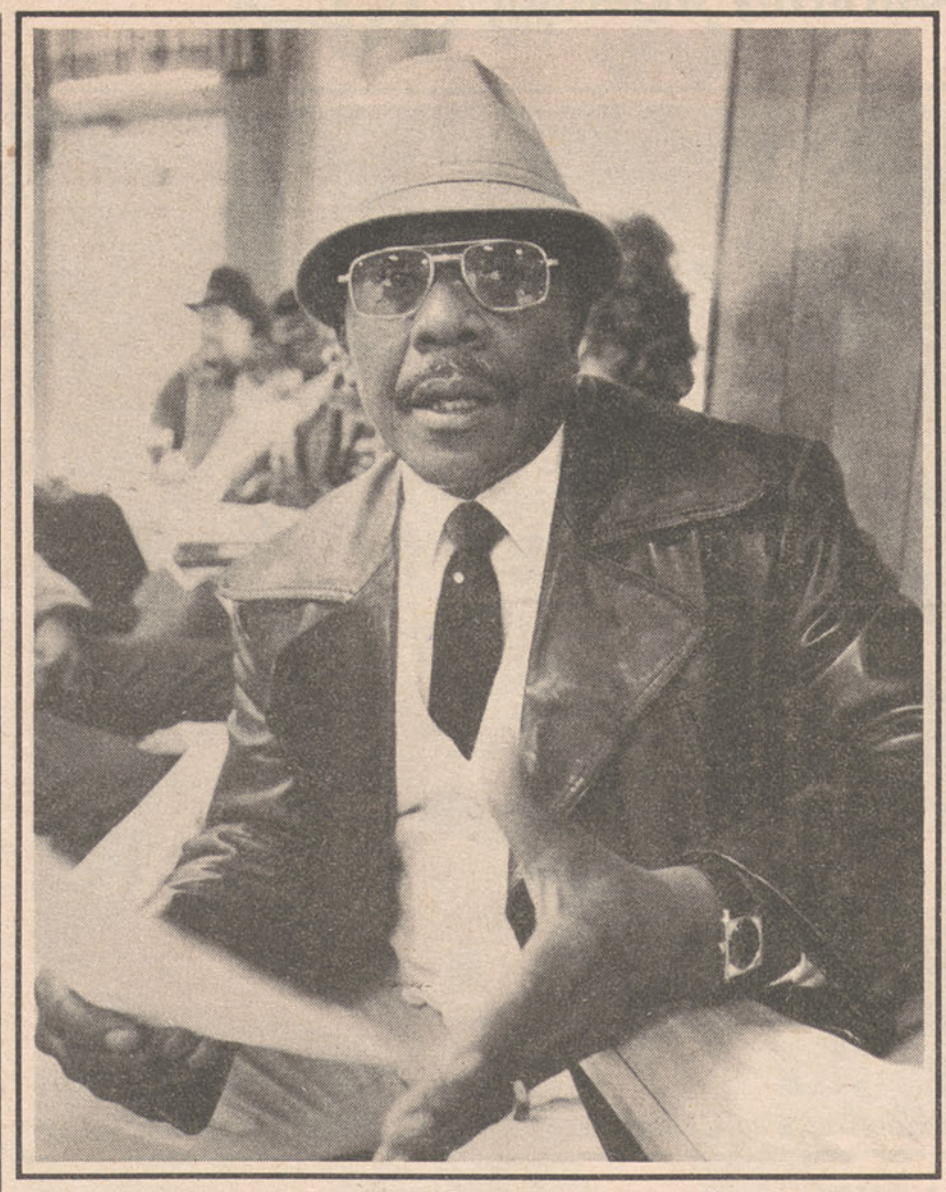
When it was suggested to Shepherd that there are better ways he could be spending his money, he reacted heatedly. "I don't care about that. Look at all that stuff I spent drinking. I didn't get nothing out of that. You do get something out of this lottery. Last week I got a new pair of boots and a new shirt, I got a tank of gas in my car, some ice cream in my 'frigerator, and I put two hundred and fifty dollars in the bank. That's what I got."

Shepherd banks in Toledo. He used to bank his money in Ann Arbor, but after his account was garnisheed by a creditor he decided to move his money out of state. Shepherd said that it is good for his car to take a trip to Toledo now and then. "It just sits around. I get a good run and blow it out."

Talking about how long he is flush after winning the lottery, Shepherd said, "One day is my day. After that, the money is all eliminated, out and gone." Shepherd was explaining why he had no money left with which to buy people coffee two days after he had "popped." "The lottery is my wife. She's good to me. She's better than some of the wives I've had. She doesn't hold back nothing, the lottery."

There is one particular incident that they kid Shepherd about down at the Dairy. "George," said a Dairy wag, "tell about the time you bought a ticket for a dollar, took it home to your wife, she won ten thousand dollars, gave you a hundred dollars, and kicked you out of the house."

Shepherd claimed it was only five thousand and launches into the story. "One of my wives, I bought her a lottery



ticket. She won five thousand, give me a hundred, and went to California. She come back from the drawing in Lansing and showed me the check. Then she moved out, took the boy and left a note saying 'Thanks, sucker.' "

"Was that the one that climbed out the bathroom window?" someone asked Shepherd.

"Oh no, that was another one. She got me, too." Everybody was ribbing Shepherd, who laughed and said, "You see, I've got all these guys believing I'm a sucker."

Ezra Rowry, a bus driver for the University who was at one time very active in local Democratic politics, is convinced that the lottery is fixed. He has explained his theories in letters to the governor, the Lottery Commission, newspapers and television stations. The Lottery Commission wrote back, "The drawings are random, the distribution of digits is in line with what could be expected based on probability." Rowry does not buy their explanation. He is armed with numerous examples which, he claims, prove that the lottery is fixed. Rowry pulled out a book with all the winning numbers that have come up in the daily game's almost six-year history. "This is the history", Rowry explained, "to try to understand if there's a pattern, to see how much duplicity there is. It's very factual. No one can argue with it.

"Look here", said Rowry, "November the eighteenth and nineteenth, 1981, number 937 came up both days. That ain't no coincidence. Look at this: August fourth and fifth, 1982, 668 and 686 came up. The same damn number rearranged. It's incomprehensible. Things don't happen like that. Six times in the last twelve months, Michigan has drawn triple digits in the four-digit number[three of the four numbers being the same]. Ain't nobody playing those numbers, it's common sense. People don't play those numbers. They are tampering with the numbers. They find the number that is the least played, and that's the one that comes up. Engineers put it together [the machine that picks the numbers], and engineers can manipulate it."

On a recent visit to the Dairy, Rowry, a natty dresser, wore tan boots with western stitching on the toes, a black leather jacket, and a diamond stick pin in his tie. He believes that the State is paying out on the least played numbers. "Look at that machine," said Rowry, pointing at the Lotto terminal where the bets are punched in. "It goes into a central terminal, someone is monitoring it, monitoring the wagering on various numbers. The machines are so damn controlled it's not funny. The number that comes up in the drawing should be as much a surprise to the state as it is to the players."

The winning three-digit daily game number is drawn every evening except Saturday during a break in the Tic-Tac-Dough game show on Channel 4. Three wheels, each containing a ball and ten numbered slots, are spun, and the winning number is determined by which slots the balls fall into. The winning four-digit number is not drawn in this fashion, the number being flashed on the screen. This is a source of great distress to lottery players, who like to see the numbers drawn in public. The device that the lottery uses to choose the winning daily number is described before every drawing as being "certified and inspected by the Engineering College at Wayne State University." This does not mollify Rowry. "Who the hell are the department of engineers at Wayne State University?" he asked. "Why don't they let engineers from a nationally respected school like the University of Michigan check out that machine? That lottery machine should be guarded twenty-four hours a day. It should be inspected before and after every drawing." Rowry has recently been petitioning State Senator Lana Pollack to take up his fight, and Senator Pollack's administrative assistant Bob Alexander has written to the Lottery Commission, asking that they look into Rowry's complaints.

Rowry is a regular lottery player despite his conviction that the drawings are fixed. "I shouldn't do it," he said, "but I do a lot of things I shouldn't do. I think it's morally wrong to gamble, but when Jesus was here, when God made the world, he gave us a choice. The lottery is a trick," added Rowry, "but among a great many others. Besides, theoreticians at the University come up with results much less often than I do at the lottery." □

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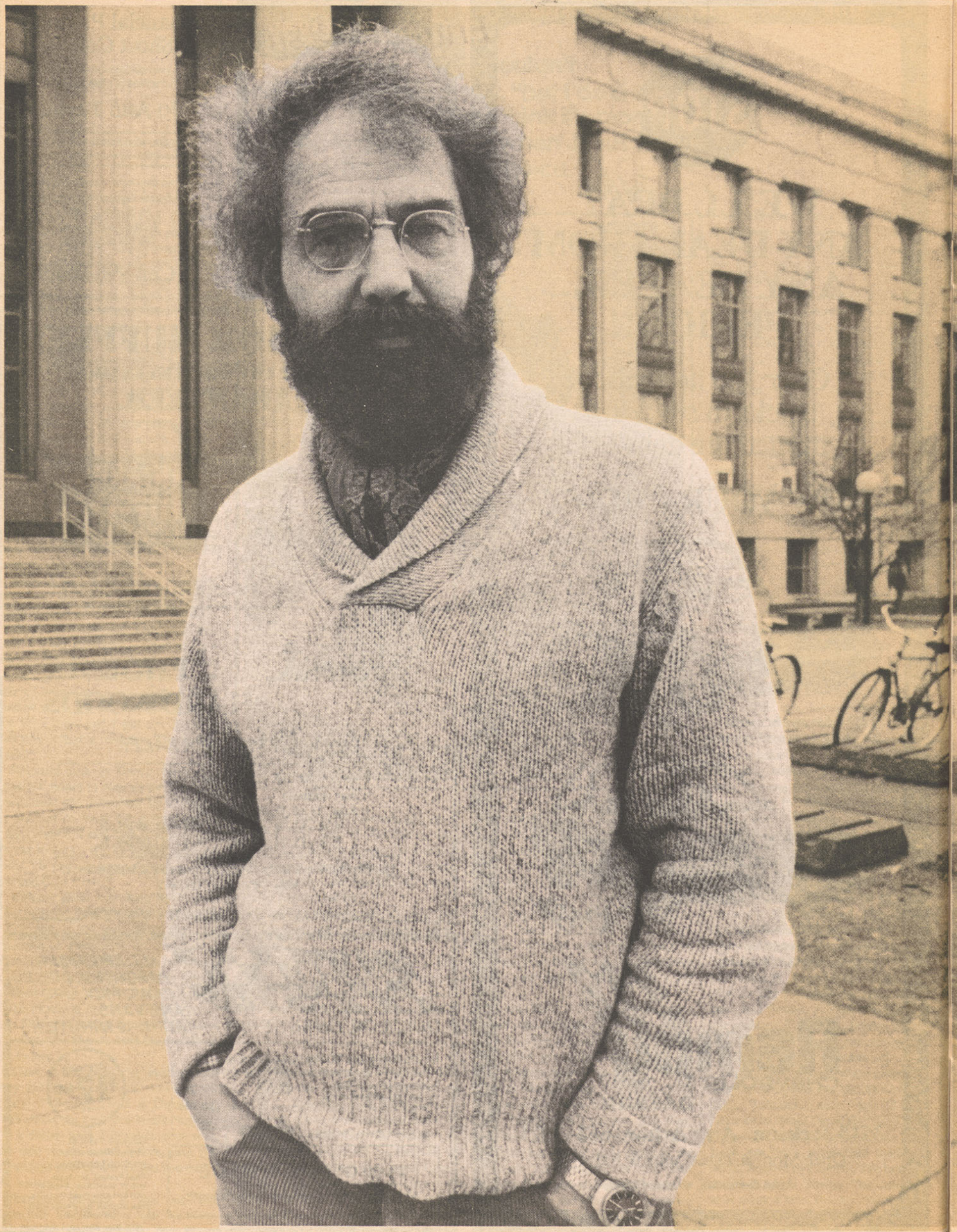

PETER YATES

Frithjof Bergmann boldly tackles morality, the mind-body problem, Hegel, and the nature of work in post-industrial society.

The Philosopher

By Don Hunt

Frithjof Bergmann usually dresses in a nondescript, rumpled fashion. Often he can be seen wearing corduroys and a flannel shirt along with dirty sneakers. This casual attire, combined with his dark, ragged beard, tousled hair, wire-rim glasses, German accent, and intense manner of talking about momentous issues could make Bergmann an excellent Hollywood director's choice for the part of the sterotypical existentialist philosopher.

Actually, though Bergmann has been a popular U-M teacher of philosophy for over twenty years, up until a decade ago he wanted more than anything else to be a successful playwright. As those dreams faded, he has come to accept—and even relish—his identity as a philosopher.

Bergmann's major philosophical reputation to date rests on his book, *On Being Free.* It is an exploration of important ways the concept of freedom is misused, and it is a forceful proposal for how properly to think of freedom. The book was published in 1977. Since then Bergmann has been feverishly involved in several important projects, but these days he is devoting most of his time to thinking about the nature of work in contemporary society, an issue he believes is becoming increasingly urgent. He has videotaped a series of lectures on this topic, called "Culture after the Elimination of Labor," and he has given numerous invited lectures to business leaders, educators, and others on the question of how to structure society as jobs become more and more scarce. He is also writing a book on the topic.

Though he looks and talks like the common man's idea of the philosopher, Bergmann has hardly led his life in an ivory tower. Born in 1930, he was raised in the small Austrian village of Hallstatt. His father, a Lutheran minister, married a Jew, which created growing tensions as Nazi power grew. He recalls being a slow student until the middle of his high school years. Relations between the father and son became increasingly strained. Heated arguments over Christianity between the Lutheran minister and his doubting son finally led to the father proclaiming, "If you don't believe in Christianity, don't stay in this house!" It was probably said more for dramatic intent than as a serious threat, but the proud son left home at age sixteen, working part-time in a home for war orphans while finishing high school.

In his final year at the *Gymnasium,* (the university-track high school) Bergmann entered a contest sponsored by the U.S. Army. The assigned topic was "The World We Want," and the prize was a full scholarship to an American college. The nineteen-year-old Bergmann wrote an impassioned essay condemning the prewar structure of Europe.

Bergmann won the essay contest and travelled from the tiny Austrian village where he had lived all his life to—by luck of the draw—tiny Lewis and Clark College in Portland, Oregon. Before reaching America, Bergmann was not without flamboyant tendencies. Suddenly being loosed from the moorings of his village's reserved culture, his exuberant tendencies blossomed.

I felt at Lewis and Clark that I went a little bit crazy. It is somewhat analogous to a black student being dropped into an all-white school. I had absolutely nothing to gauge myself by. I was unique. And I did some pretty strange things. Lewis and Clark was a very small, very Presbyterian place. It was very homey, very modest, mostly for preachers' kids. And I stormed around preaching atheism. Sometimes I would get up after a professor had finished a lecture and give a kind of counter-lecture. I was very visible, and I found it exhilarating.

Much of Frithjof Bergmann's life has been affected by his longstanding, fervent desire to be a playwright. Philosophy, in fact, was for many years mainly a tool to develop his playwriting talent.

After graduating from Lewis and Clark, he took different jobs up and down the West Coast. One he kept longer than most was that of a longshoreman. Before taking up that rigorous line of work, he had been in-

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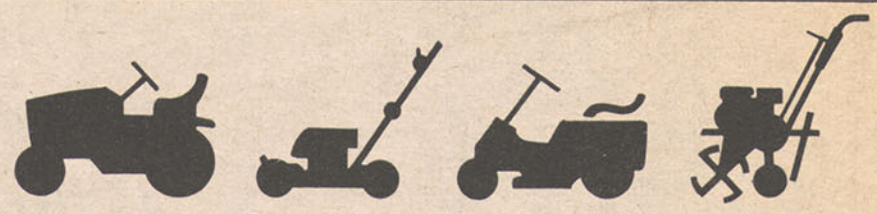

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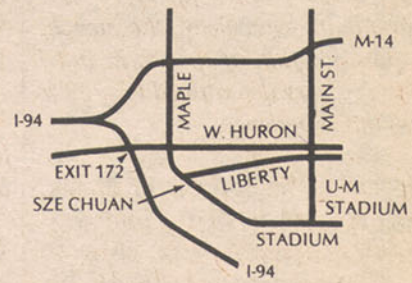

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PETER YATES

volved in various theatrical groups and had grown increasingly turned off by their petty infighting and intellectual distance from the real world.

I wanted something much less neurotic than the theater—those intense little theater groups where people get involved with everybody else. I also lost patience with acting—there's so much waiting. Then once, when I was in L.A., I saw the movie On the Waterfront. *It tremendously impressed me. So I worked for over a year as a longshoreman. Fourteen months, I think it was.*

I did other things too, like working for newspapers. Then, when I was twenty-three, I had a powerful experience. I suddenly felt that all of my life up to this point was vanity. I decided to do something radically different. I decided to work in an insane asylum. It was dreadful. For a week I threw up every day. The amount of excrement, the stench, the unbelievable filth of the place. But I was somehow very determined to subject myself to this experience.

Still clinging to his interest in drama, Bergmann decided to find a somewhat less revolting occupation in order to broaden his knowledge of life. He decided to go back to school—to study philosophy. He contacted an old professor from Lewis and Clark, who as luck would have it, was well acquainted with philosophers at one of the very best philosophy departments in the country:

The way I work is that I get up very early—usually about four-thirty, and often I go up to the Pantree, and I write there early in the morning.

Princeton. Through his influence, Bergmann suddenly found himself admitted to the doctoral program in about as elite a philosophical environment as this country has to offer.

When I went to Princeton, I knew very little about it. I had of course heard of it, but that was all. One thing that got me was the policy concerning women. No women were enrolled, of course. But beyond that, no women were allowed in all sorts of places. It was amazing. On weekends, women were brought in by the bus loads.

In many ways, I was unhappy while at Princeton. When I see graduate students looking depressed and confused, I think back of myself in the same situation.

One of Bergmann's chief worries was that the rigorous academic demands Princeton's philosophy department put on its doctoral students would sterilize the sources of his creative, artistic drives as a writer.

I felt that I might never recover from what graduate school was doing to me—that whatever intellectual spunk I had, or whatever intellectual risks I was going to take, that they were going to prune it right out of me. I thought of myself as a writer. But I thought I might come out of Princeton as somebody utterly insipid and genteel.

Recently I got in touch with people who were graduate students with me at Princeton. I tried to get from them a sense of what I was like then. And everybody said that there was hardly a seminar that I wouldn't walk out of without saying, "I'm leaving! I'm quitting! It's over! This stuff is disgusting!"

The well-known, prolific philosopher Walter Kaufmann ultimately became Bergmann's chief mentor at Princeton.

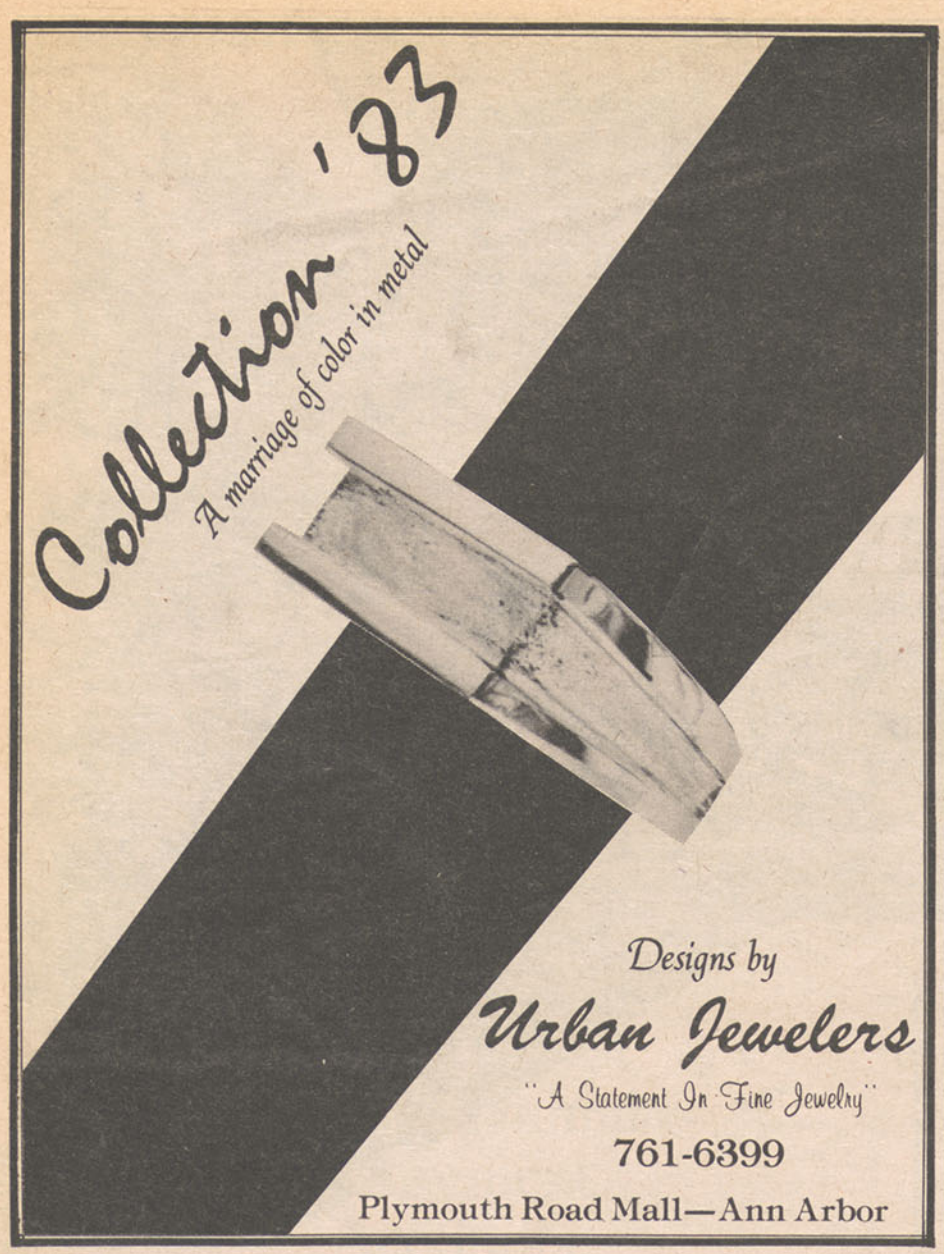
How I came to get hooked up with Kaufmann was like this: I took his seminar on Hegel, and I was utterly disappointed. I thought it was very superficial. I had only been at Princeton one semester, but after Kaufmann's seminar I wrote him a two-page, extremely aggressive letter, saying, "Your seminar was no good in this way and also not in that way." Soon I got a letter back from him, in typical Kaufmann style, beginning, "You are not likely to know how much your letter meant to me." And he went on for three pages telling me how much he had learned from it.

He then offered me a sort of friendship. But there was always tension between us. I knew he thought well of me. He was extraordinarily loyal. But my relationship with Kaufmann was very difficult, very complicated. He had a way of suddenly making you feel like a louse.

When it came time for Bergmann to choose a dissertation topic, he said to Kaufmann, "I want to write on someone very great and very misunderstood." Without hesitation, Kaufmann responded, "Hegel." Bergmann then decided to write an assessment of Hegel's thought for his dissertation.

At the time, Hegel was generally held in contempt. People thought he was ludicrous: romantic, wooly-headed, confused, impossible to understand. Contemporary philosophers used him as an example of the kinds of assertions they wanted to rule out: untestable metaphysical statements.

In taking on Hegel, I took on a very hard subject. At the beginning, I knew virtually nothing about him. Nothing had been written about him in years, and



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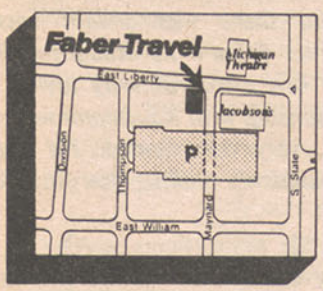

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there was no one around to really help me. It was rough. It took me a whole year in which I battered my head against Hegel's thoughts. I would read them and read them. Then, finally, I would feel I had understood him. And then again I would feel like I was falling backwards and landing once more in a vat full of mud.

It took a year or so, but I finally began to grasp Hegel. When I teach Hegel now, I begin by reading two pages from Shaw's Man and Superman. *Shaw says, "Basically there is life. And life is in the process of trying to understand itself. It is gradually becoming more and more conscious. Man is life's way of understanding itself." In a sense, that's the essence of Hegel.*

I had great difficulty writing the dissertation. And I couldn't understand what was so difficult, because I had written long things before—several novels already. Eventually it was my sister who helped me. She was studying acting at the time in New York. I simply couldn't write, because the idea of writing a whole dissertation on Hegel—I had so much knowledge in my head, I had studied so hard into the subject, that I couldn't find a place to begin.

What we—my sister and I—did was to go to an all-night cafe, and I would talk and she would write down what I said. So I dictated to her my thesis. This is reflected in the fact that it has almost no footnotes.

We did the whole thing in six weekends. I would go to New York on a Friday and talk for the whole weekend. Six times we did that, and it was done.

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Bergmann's performance at Princeton was impressive enough to gain him an offer from another of the country's top philosophy departments, the one here at the U-M. He was about to enter the assistant professor's most difficult time, the first year of teaching, in which much of one's time is spent preparing for never-before-taught classes. But Bergmann was still intent on focusing his energy on writing plays. It was not a happy combination.

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I taught a year at Michigan, and at the end of it, I was not at all sure that I should teach. It interfered with my playwriting too much. So I went to the chairman and said, "I want out. This has been a terrible mistake." He was extremely nice about it, but no one explained to me the difference between teaching the first year and later years—that there's a huge difference in the amount of preparation required. The first year, I was working around the clock to prepare lectures. There was no time left over for playwriting.

So I quit the department and went to New Hampshire with my new wife, Taya. Her parents had a summer place—a very old cabin (1780, I think), tiny and full of cracks. It wasn't insulated, and boy did we have a winter! We were stupid. We didn't have any money practically—under a thousand dollars all told. I remember wandering around the nearest grocery store, looking around for what one could buy for the least money. Were beans slightly cheaper, or were lentils, or split peas?

It's hard for most people to imagine what it was like. Extreme cold. The next house was two or so miles away. No electricity. I spent a tremendous amount of time cutting down wood—mostly ash—with a little bow saw. We did this for two years. One way of summing the whole experience up is to say that if I had had a chain saw, I might not have gone back into philosophy. God, did I waste time just keeping us warm! But finally, I reached a sort of existential point and said to myself, "I will not stand for this. I will find a way to make enough money somehow so I can do my work."

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His "work," of course, was writing plays. The New Hampshire experience had given him less, not more, freedom for writing. So from his tiny cabin he finally wrote the U-M philosophy chairman to inform him that he wanted back his job teaching philosophy.

It was at this point that I wrote a note to Michigan and said, "I am willing to come back, but not because I feel that it was a mistake to leave, but because I accomplished my purpose. Sincerely, FB." I suppose I did have a sense of the dramatic.

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It is perhaps a measure of the esteem with which the U-M philosophy department held Bergmann that he was re-hired the next term. However, it wasn't the physical hardships of New Hampshire alone that caused Bergmann's playwriting to suffer. He had some time to write plays. But the ones he wrote didn't please him.

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I decided I had to come to grips with the fact that I couldn't write plays, but that I could write philosophy. Some people have a hard time accepting that they're gay. I had the same difficulty saying to myself, "I'm a philosopher, not a playwright."

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My plays started to turn into the sort where people would sit around and have a cup of tea, and one person would suddenly get up and talk for fifteen pages—apropos of nothing. And it wouldn't take you more than one guess to figure out who he sounded like. The plays had become philosophical—not dialogues, but monologues. I wrote quite a few like that. And I messed around with different styles. I felt very frustrated and extremely depressed, and I think it had something to do with the later failure of my marriage.

But I still came back to Michigan from New Hampshire hell-bent on writing plays.

Bergmann returned to the U-M in 1961, periodically writing philosophical pieces "with my left hand," but putting most of his creative energy into playwriting. Still, he was dissatisfied with the fruits of his efforts. Though two of his plays had had moderately successful runs and he continued to receive encouragement from those working in the dramatic arts, in the early Seventies he finally confronted the problem of his future identity as playwright versus philosopher.

I decided I had to come to grips with the fact that I couldn't write plays, but that I could write philosophy. It was like accepting one's sexuality. Some people have a hard time accepting that they're gay. I had the same difficulty saying to myself, "I'm a philosopher, not a playwright. Philosophizing is what I'm supposed to do."

When Frithjof Bergmann sets out to do something, he attacks his projects with great vigor. Having decided a decade ago to give up playwriting and become a full-time philosopher, he has ferociously tackled one major philosophical problem after another. Now, at age fifty-two, he faces a common occupational hazard of university professors who have no hard and fast publication deadlines and are free to spend their time contemplating as many fascinating problems as they wish. The professor who has chosen to pursue many projects risks completing none of them well. For an ambitious academic in his early fifties, this is a matter of no small concern. Bergmann now has in the works a book on Hegel, a book on the nature of mind, a book on morality, and a book on the future structure of society. He is beginning to worry that he is overextended.

I had a terrible time writing philosophy until about five years ago. Ever since then, I have been writing fluently. Now I am up against a real problem. I have written a lot. When an idea occurs to me, I write it down. But now I need to take the time to complete these writings and publish them. I have boxes and boxes filled with notebooks. I live with the fear that some goddamn car is going to hit me before I get them published.

Bergmann writes philosophy in longhand

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The way I work is that I get up very early —usually around four-thirty, and often I go up to the Pantree, which stays open all night, and I write there early in the morning. There's almost no one there. It's very quiet. And of course I leave a big tip, considering I only drink tea for three and a half hours.

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One of the projects Bergmann has been working on is the age-old "mind-body" problem. The issue is how to distinguish between what we call physical and what we call mental. This past summer, Bergmann bought a small cabin in Mexico. It is built of rocks and located on a bluff overlooking the Pacific Ocean. In the solitude of that Byronic environment, he contemplated the mind-body question.

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In philosophy, the way I work drives some people crazy. I take a big question like the meaning of "freedom." At first I only read small parts of what other people have written about it. Then, by myself, I think and think and think about the question. Then I read the conclusions of others and compare them with my own. This last summer, I came back to a question that is extremely ambitious—the question of what is the connection between the mind and the brain. I think I may be only two or so years away from publishing a book about this. I'm very excited about it. But at the same time I feel awful, because I have mountains written about it, yet I haven't yet put it together. Sometimes, in my black moments, I think, "Come on. You have all these fragments. Does it really add up?"

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Bergmann's life has been full of audacious moves—leaving home to live on his own at age sixteen, becoming a campus radical at sedate Lewis and Clark College, challenging the great Walter Kaufmann's teaching, helping to lead the takeover of the U-M ROTC building, taking on monumental issues such as the proper nature of future society—the list could go on and on. When reminded of this audacious streak, Bergmann was surprised at the description. He had never thought of himself as audacious. Upon reflection, he replied:

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What I like so much about Sartre is that he kept saying to people, "You can do more than you're doing. Go out and do it." And there is a saying in Gide's Counterfeiters about how most people, when they go out in a boat, want to keep the shoreline in view. I don't feel a need to keep it in view. I like to sail in a straight course toward something, even if it's out of sight of the shore. So in a way, I guess you could say I'm audacious.

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Bergmann is a member of a philosophy department that for many years has been one of the world's finest. From all accounts, including Bergmann's, an unusually congenial spirit pervades faculty relations in the department. But there are times, Bergmann recalls with amusement, when great minds can clash over not-so-momentous issues.

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When we get together in department meetings, it's sometimes somewhat comic. Something came up the other day. It was a tiny issue. There is no question that some of the best philosophers in the country are here. But you should see us when we get into a discussion over whether we should have a coffee pot or not. You can see heavy mental armament, howitzers being moved into place. People shoot back and forth over such an issue with everything they've got. There is not one argument that won't be tried. It can go on for hours.

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Bergmann's first major philosophical work, on the nature of freedom, was begun in his early forties. The work stemmed in part from his deep interests in the radical politics of the late Sixties. Though sympathetic to many radical goals, he was troubled by much of the shoddy reasoning used to support radical positions. He was a part of the group of U-M faculty who thought up the idea of "teach-ins," an innovative educational device that successfully spread counterculture ideas all across the country. Bergmann was a frequent spokesman at anti-Vietnam War rallies. One day, quite spontaneously, he joined a group after a rally that took over the ROTC building on campus. The occasion gave concrete urgency to the question of how to define "freedom."

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The "liberation" of the ROTC Building was quite unplanned. There was a rally on the Diag, and suddenly someone yelled, "Let's liberate the ROTC Building!" I was one of the first ones in. There were hundreds of people milling around, breaking open Coke machines, kicking things. Finally somebody yelled, "We've got to have some rules!" Then someone else yelled, even louder, "It's not liber-

When an idea occurs to me, I write it down. I have boxes and boxes filled with notebooks. I live with the fear that some goddamn car is going to hit me before I get them published.

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ated if there are rules!" And a battle followed between the "liberators" about what it meant to liberate a building.

The ROTC Building experience helped motivate Bergmann to pursue as never before a single philosophical problem: the many misconceptions about the meaning of "freedom." Another motivation for his project to explore the meaning of freedom was a haunting memory of a Vietnam veteran interviewed on TV. Both of the vet's legs were shot off. The interviewer asked him if he would do it again. The vet replied, "Sure. You've got to stop tyranny somewhere." Out of Bergmann's efforts came a widely respected book, *On Being Free.* In the book, he argues against the commonly-held idea of freedom as freedom from obstacles. Without obstacles, he points out, we live in a vacuum. The goal of true freedom. he argues, comes through acting harmoniously from a defined sense of self.

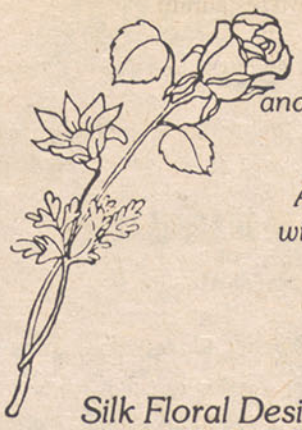
Since the publication of *On Being Free,* Bergmann has worked with increasing fervor on a problem he calls "Culture After the Elimination of Labor." His theory rests on the assumption that toiling most of one's day for wages, the way Western man has been doing for the past few hundred years, is abnormal compared to the much less intense work patterns of most cultures throughout history. He also believes that full-time employment for more than a fraction of the population is becoming increasingly untenable as technology replaces jobs.

Bergmann grows impassioned when talking about the problem of work in our society.

I think we as a society are running into a problem that is so large that by comparison even the huge problems we have seem puny compared to the problem we're running into: the problem of work. The fact that we have created a culture that fundamentally revolves around work. At the same time, work is the spine of everybody's life. That's what gives us purpose, that's what gives us dignity, that's what gives us money. If you take our work away from us, we've had it.

But a problem is roaring at us—the problem is that technology eats up jobs, consumes work at a pace we don't have any conception of. I feel I am ahead of everyone else in comprehending the immense significance of this development.

The problem is a drama of mythic proportions—this impending drastic reduction in the amount of work available. What is to be done? It's simple, simple, simple. All that has to be done is that people must reconceptualize the amount *of work that everybody should do. And that's all. It should be possible for people to say, "All right, a job from here on in will consist of fifteen or twenty years in a lifetime. And a person should be able to make in those fifteen or twenty years enough money to live on for the duration of their lives."* □



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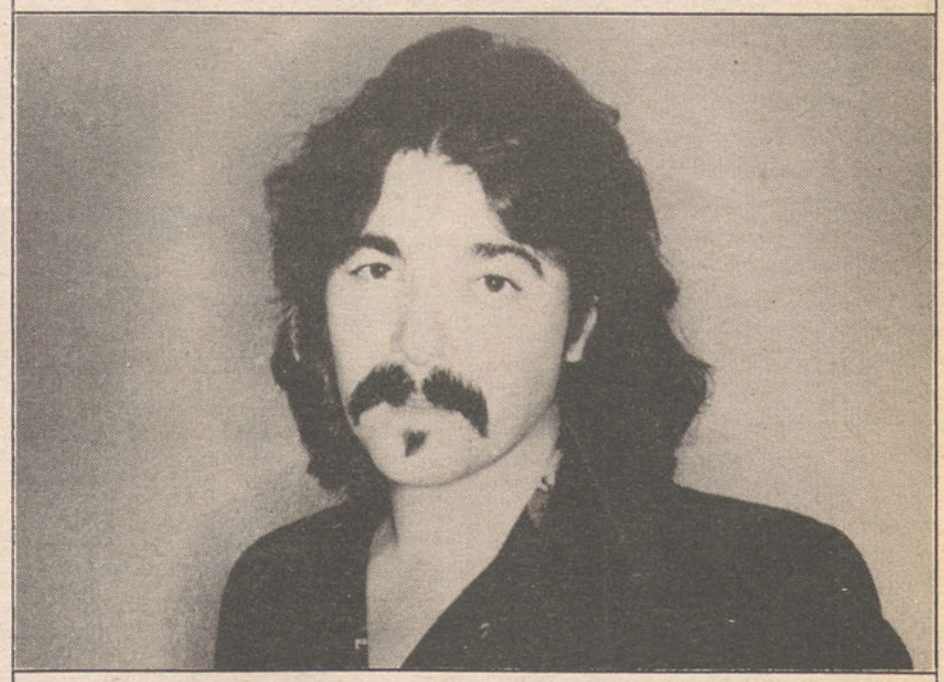

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Live music Fri.-Sat. No cover, big dance floor. **EVERY FRI.-SAT.: The Mills Sisters with the Diamondbacks.** Rock & country dance band.

THE ARK, 1421 Hill. 761-1451.

The best place in the state to catch a variety of American and international performers of traditional music. Living-room atmosphere with coffee and popcorn provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. **MAR. 3: Stan Rogers.** Canadian singer/songwriter with a big, booming voice. **MAR. 4-5: Claudia Schmidt.** Superb singer/songwriter who accompanies herself on 12-string guitar, dulcimer, and pianolin. **MAR. 6: Hot Mud Family.** Fast-picking Ohio bluegrass band with a crisp, refreshing style. **MAR. 10: Trapezoid.** Folk band featuring hammer dulcimer. **MAR. 11: Red Clay Ramblers.** Great songs and great humor from the premiere string band in the U.S. **MAR. 12: Ramblin' Jack Elliott.** See Events. **MAR. 13: Folktellers.** Stories and tales. 3 p.m. (children's concert) & 8 p.m. **MAR. 15: Kithara Classical Guitar Series.** See Events. **MAR. 17: Scott Cossu & Michael Hedges.** Piano and guitar jazz duo on the Windham Hill record label. **MAR. 18: 2nd Annual Benefit Auction.** Donated merchandise and services and Ark memorabilia. The Ark is moving to an undetermined new location in June, so the auctioned memorabilia will include some unusual items. Entertainment. 8 p.m. **MAR. 19: Clairseach.** Irish harp, button accordion, and concertina. **MAR. 20: Utah Phillips.** Outrageous songs and stories from the "golden voice of the Great Southwest." **MAR. 25-26: Billy Novick and Guy Van Duser.** Virtuoso clarinet, tin whistle, and guitar. **MAR. 27: Boys of the Lough.** See Events. **MAR. 30: Queen Ida and the Bontemps Zydeco Band.** See Events. **MAR. 31: John Hartford.** Grammy Award-winning singer/songwriter who first came to national attention as a regular on the old Glen Campbell TV show. 7:30 & 9:30 p.m.

The Ark presents Clairseach, Sat., Mar. 19.

BIG DADDY'S DEN, 107 W. Michigan Ave., Saline. 429-5407.

Dancing & dining. Cover. **MAR. 3-5: Masquerade.** Top-40 rock. **MAR. 10-12 & 17-19: Surge.** Top-40 rock. **MAR. 24-26: Masquerade.** Top-40 rock.

THE BLIND PIG, 208 S. First. 996-8555.

Ann Arbor's most intimate music room. Live jazz, folk, blues, and rock. Cover, no dancing. **MAR. 3: John Hammond.** See Events. **MAR. 4-5: Sunnyland Slim.** Vintage Chicago blues. **MAR. 7: George Bedard and Mr. B.** Country, rockabilly, and jazz guitarist joins forces with boogie & blues pianist Mark "Mr. B" Braun. Two of Ann Arbor's finest musicians. **MAR. 11-12: Blind John Davis.** Vintage blues piano from a former compatriot of the likes of Tampa Red, Sonny Boy Williamson, and Big Bill Broonzy. **MAR. 14: Boogie Woogie Red.** Authentic boogie blues singer/pianist celebrating his 10th anniversary of "Blue Mondays" at the Pig. **MAR. 18-19: George Bedard and the Bonnevilles.** Super-fine down-home country rockabilly from early George Jones to Chuck Berry and Buddy Holly, along with a few nifty originals like "Tight Shoes" and "What a Shame." **MAR. 21: George Bedard and Mr. B.** See above. **MAR. 24-25: Paul Geremia.** Acoustic guitarist and singer performs original and traditional country blues. **MAR. 28: George Bedard and Mr. B.** See above.

Blind John Davis returns to The Blind Pig, Fri.-Sat., Mar. 11-12.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m.

DOWN UNDER, 117 E. Main, Manchester. 428-7000.

Small, informal listening room downstairs from the Black Sheep tavern. No cover, no dancing. **EVERY FRI.-SAT.:** Rock 'n' roll band to be announced.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz, Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Ron Brooks Trio.** Bassist extraordinaire Brooks is joined by Larry Bell on drums and Bill Evans on piano.

ENTERTAINMENT WORLD, 1425 Ecorse Rd., Ypsilanti. 485-4220.

Dancing, no cover. Live music Wed.-Sun. **EVERY WED.-SUN.: Jack Mallette and the Borderline Express.** Country & Western.

Sunnyland Slim performs vintage Chicago blues at The Blind Pig, Fri.-Sat., Mar. 4-5.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender Restaurant. Live music six nights a week. Cover, dancing. **EVERY SUN.: Comedy Night and Variety Show.** Marty Abramson, Bill Thomas, other local and Midwestern comedians, and assorted entertainers. If you've got a comedy act you'd like to try out, call MC Bill Rice at 485-2750. **MAR. 1-2: Action Figures.** New wave & oldies rock. **MAR. 3-5: Kids.** Top-40 rock. **MAR. 7: Action Figures.** See above. **MAR. 8-9: The Dominoes.** 60's dance music. **MAR. 10: Action Figures.** See above. **MAR. 11-12: The Larados.** Regrouped 50's do-wop quintet from Detroit. Often heard on WHND "Honey" radio. **MAR. 14: VVT.** Dance-crazy covers of Talking Heads, The Clash, The Jam, King Crimson, and lots of originals in the same vein. **MAR. 15: Benga.** Rock 'n' roll. **MAR. 16: Public Notice.** Funk 'n' rollers with former members of Funksh'n and some of the Spaceheaters, including Martin Simmons. **MAR. 17-19: Kids.** See above. **MAR. 21: The Dominoes.** See above. **MAR. 22-23: Herizon.** All-female rock sextet features sharply realized originals, strong covers of rock standards, and richly textured vocal and instrumental harmonies. **MAR. 24: The Dominoes.** See above. **MAR. 25-26 & 28: VVT.** See above. **MAR. 29-30: Action Figures.** See above. **MAR. 31: VVT.** See above.

FUNNY FACE LOUNGE, 1425 Ecorse Rd. Ypsilanti. 483-0010.

Dancing, cover (Sat.-Sun. only). **EVERY WED.-SUN.: Paul Webb and Young Country.** Country rock band.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during weekday happy hour. Dancing, no cover. **EVERY TUES.-SAT.: Whiz Kids.** Versatile rock dance band.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal, student-dominated cafe. Occasional live music on weekends. Live classical folk music at Sunday brunches, 11 a.m.-1 p.m. **MAR. 5: Pena.** See Events. Remainder of March schedule to be announced.

THE HEIDELBERG, 215 N. Main. 663-7758.

Live music Fri.-Sat. in the Rathskeller (no cover, no dancing). German band & dancing every Sat. in the Wein Room. **EVERY FRI.-SAT.: Pat Mallon.** Solo female folksinger/guitarist.

THE HILL LOUNGE, 50 E. Territorial Rd. (at US-23). 665-3967.

Live music Fri.-Sat. Cover, dancing. **MAR. 4-5: Live-Wire.** Blues, country, & rock band fronted by Jim Tate. **MAR. 11-12: Joe Wilder Band.** Rock 'n' roll. **MAR. 18-19 & 25-26:** To be announced.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

Many kinds of danceable music, with occasional up-and-coming out-of-town acts. Also, the area's best juke box. Jitterbug dance lessons Mondays & Wednesdays (8-9:30 p.m.) by Vicki Honeyman and Jim Kruz. Next four-week series ($25) begins Mar. 21 & 23. **EVERY FRI.** (5-7:30 p.m.): **Kevin Lynch and the Cadillac Cowboys.** Country & country swing. **MAR. 1: The Fine Lines.** New local rock and rockabilly band. **MAR. 2: Flying Tigers.** See Rick's. **MAR. 3: Dream Syndicate.** West Coast techno-pop. **MAR. 4-5: Steve Nardella.** See Rick's. **MAR. 6: Coalition for Better Housing Benefit.** With **Non-Fiction** (see below). **MAR. 7: Blue Front Persuaders.** Raucously insinuating, anarchic reinterpretations of R&B classics from "Caledonia" and "It Should'a Been Me" to Big Mama Thornton's "Hound Dog," with a few sparkling originals thrown in. The only non-jazz band in town that regularly improvises its arrangements. Every Mondy night is a Jitterbug Dance Party. **MAR. 8: The Slang.** See Rick's. **MAR. 9: Ray Fuller and the Bluesrockers.** High-energy blues band from Columbus. **MAR. 10: Pulsations.** See Mr. Flood's. **MAR. 11-12: SLK.** See Second Chance. **MAR. 13: Pangaea.** See Rick's. **MAR. 14: Blue Front Persuaders.** See above. **MAR. 15: Aluminum Beach.** New local rock and ska band with an interesting mix of covers and originals. **MAR. 16: George Bedard and the Bonnevilles.** See Mr. Flood's. **MAR. 17: Steve Nardella.** See Rick's. **MAR. 18-19: Sun Messengers.** Ten-piece big band from Detroit plays everything from latin and blues to jazz. **MAR. 20: Committee to Prevent Recriminalization Benefit.** With **Beaucoup** or **Cobra** (see Mr. Flood's), the **Blue Front Persuaders,** and a third band to be announced. **MAR. 21: Blue Front Persuaders.** See above. **MAR. 22: It Play.** Contemporary rock trio with many intriguing originals. **MAR. 23: Falcons.** See Mr. Flood's. **MAR. 24: B.B. Buell and the B-Sides.** Rock 'n' roll band fronted by a former *Playboy* playmate. With a Rick Ocasek-produced EP that's gathered a fair amount of critical acclaim. **MAR. 25-26: Urbations.** Horn-fired R&B and mid-60's rock band with a growing number of top-flight originals. Soon to release a 10-song cassette recorded at Joe's in September for the *Cruisin' Ann Arbor* sessions. **MAR. 27: Summer Concerts Benefit.** Bands to be announced. **MAR. 28: Blue Front Persuaders.** See above. **MAR. 29: Non-Fiction.** New wavish trio of guitarists Larry and Ben Miller and drummer Bill Frank. Lots of pungent originals. **MAR. 30: Steve Nardella.** See Rick's. **MAR. 31: Makah Rhythm Tribe.** Detroit reggae.

MAIN STREET SALOON, 11 W. Michigan Ave., Ypsilanti. 484-1200.

Cover, dancing. **EVERY THURS.-FRI.** (6-9 p.m.): **Dwight Carroll.** 12-string folk/pop guitar and vocals. **EVERY FRI.-SAT.: Scat.** Danceable top-40 and oldies rock. **MAR. 6 & 13** (6-10 p.m.): **Full Cyrcle.** Jazz quartet. First-prize winner of the Depot Town Summer Jazz Festival. **MAR. 20 & 27** (6-10 p.m.): **Tantra.** Jazz quintet with an interesting selection of fusion and electronic jazz originals. Wendell Bigelow, drummer; Jason Boekeloo, bass; Dave Coether, percussion; Matt Jackson, keyboards; Scott Mayo, sax.

Trapezoid is at The Ark, Thurs., Mar. 10.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132.

No dancing, but this is where Ann Arborites go to stomp. Cover (except Sun.-Tues. & afternoons). **EVERY SUN.** (5-7:30 p.m.): **Trees.** Dynamic folk-to-jazz flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous harmony vocals. **EVERY MON.** (5-7:30 p.m.): **Piano night.** Various local pianists. **EVERY TUES.** (5-7:30 p.m.): **Doc Ross and Friends.** Old folk tunes, Irish tunes, and Italian music accompanied on guitar and mandolin. **EVERY WED.** (5-7:30 p.m.): **13th Floor.** Jazz. **EVERY THURS.** (5-7:30 p.m.): **Cobra.** New 60's R&B and rock quartet, with some originals, consists

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of the rhythm section of the now defunct Beaucoup. On March 17 Doc Ross fills in with Irish music. **EVERY FRI.** (5–7:30 p.m.): **Martin Simmons and the Spaceheaters.** Funk 'n' roll led by keyboard whiz Simmons. **EVERY SAT.** (5–7:30 p.m.): **Mark Northey.** Versatile singer/guitarist. **MAR. 1: Terry Tate.** Superb blues guitar, piano, and vocals, with lots of originals. **MAR. 2: Cobra.** See above. **MAR. 3: Pulsations.** Tight & tasty local reggae/funk band. **MAR. 4–5: George Bedard and the Bonnevilles.** See Blind Pig. **MAR. 6: Neil Woodward.** Blues-tinged singer/guitarist. **MAR. 7: The Steve and Al Show.** Blues & boogie shuffle by former Sailcatz Steve Dreyfuss and Al Hill. **MAR. 8: Doc Ross.** See above. **MAR. 9: George Bedard and the Bonnevilles.** See Blind Pig. **MAR. 10: The Lepers.** Late-60's-styled blues/rock quartet. **MAR. 11–12: Chicago Pete and the Detroiters.** Veteran soul-flavored R&B sextet. **MAR. 13: Steve Newhouse.** Solo blues & country funk. **MAR. 14: Andy Boller.** Solo blues piano & vocals by the Urbations' songwriting whiz. **MAR. 15: Beam Brothers.** Self-styled "dirt road music" by Dan Rataj and Steve Newhouse Band guitarist Kevin Brown. **MAR. 16: Kevin Lynch and the Cadillac Cowboys.** See Joe's. **MAR. 17: Lost World String Band.** Usually they do everything from ragtime to Cajun music, but tonight it's an all-Irish show. **MAR. 18–19: Falcons.** Explosively danceable concoction of Chicago blues, early rock 'n' roll, Stax-Volt/Atlantic soul, and prime Motown. **MAR. 20: Steve Wethy.** Blues, R&B, and swing solo piano by the Blue Front Persuaders' mischievously inventive piano player. Expect assorted friends to drop in. **MAR. 21: Terry Tate.** See above. **MAR. 22: George Bedard and Mr. B.** See Blind Pig. **MAR. 23: Steve Newhouse Band.** Country classics from the likes of Buck Owens, Merle Haggard, and Hank Williams (Sr. & Jr.), some Chuck Berry, and some crafty originals. **MAR. 24: Trees.** The Sunday afternoon vocal duo fronting a rock band. **MAR. 25–26: Blue Front Persuaders.** See Joe's. **MAR. 27: Pete Falkenstein.** Bluesy piano by a former Minister of Melody and a charter member of the new Cobra. **MAR. 28: Kevin Brown.** Folk & country by Steve Newhouse's lead guitarist. **MAR. 29: Kevin Lynch.** Solo country & country swing. **MAR. 30: Blue Front Persuaders.** See Joe's. **MAR. 31: Pulsations.** See above.

MILE HIGH CLUB, 215 S. Main. 663-7758.

Club above The Heidelberg devoted to reggae, funk, and new wave rock 'n' roll. Open occasional Thursdays and Fridays. Cover, dancing. **MAR. 4: Cult Heroes.** Ann Arbor's favorite street rockers, led by vocalist Hiawatha. **MAR. 10: Angry Red Planet.** Detroit new wave trio. **MAR. 18: Scott Campbell and the Sillies.** Detroit new wave band. With Ann Arbor new wave rockers, The Poster Children. **MAR. 31:** To be announced.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover. **EVERY MON.–SAT.: Lifeline.** Jazz & top-40 dance band.

OLD TOWN, 122 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

THE PAN TREE, 330 E. Liberty. 665-9919.

Occasional live music for dining accompaniment in this downtown restaurant.. No cover, no dancing. **EVERY MON. & WED. (midnight–3 a.m.): Bill & Oz.** Classical to contemporary jazz guitar solos and duets.

Utah Phillips, "the golden voice of the Great Southwest," is at The Ark, Sun., Mar. 20.

PRETZEL BELL, 120 E. Liberty. 761-1470.

Live music first three Saturdays of the month. Cover, no dancing. **MAR. 5, 12, & 19: RFD Boys.** Authentic bluegrass string music from old Ann Arbor favorites.

THE PUB, 205 W. Michigan, Ypsilanti. 485-4990.

Dancing, no cover. **EVERY WED.–THURS. & SAT.: The Billy Band.** 50's-60's country & rock dance band. **EVERY FRI.: Lil Jaroub.** Sing-along piano.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Campus-area club features live music seven nights a week.

The Buzztones make a beeline for Rick's, Mon., Mar. 14.

The chief local venue for big-name electric blues. Cover, dancing. **MAR. 1: Don Savoie and Chuck Perraut.** Boogie woogie blues piano and sax by two members of J.P. and the Rivieras. **MAR. 2: Oliver Lake and Jump Up.** See Events. **MAR. 3: VVT.** See Fender Bender. **MAR. 4–5: SLK.** See Second Chance. **MAR. 6:** To be announced. **MAR. 7: Let's Talk About Girls.** Mid-60's trash rock and hard pop from Lansing (where fans refer to them as L-TAG). **MAR. 8: Don Savoie and Chuck Perraut.** See above. **MAR. 9: Cosmetic.** New York city funk band. **MAR. 10: Astralight.** R&B-and-funk influenced rock from Rick James to J. Geils, with some originals. **MAR. 11: Falcons.** See Mr. Flood's. **MAR. 12: Flying Tigers.** Rockabilly band led by vocalist Jan Schultz and spiced by the counterpointed sounds of two guitarists, one rockabilly-styled and the other with a straight-ahead rock attack. **MAR. 13: Pangaea.** Original dance music that draws on latin, funk, and fusion sources. **MAR. 14: Buzztones.** Hard-driving rock 'n' soul from Roy Orbison to early Stones. **MAR. 15: The Slang.** Spicy selection of 60's rock 'n' roll, along with some clever and literate originals. **MAR. 16: Roomful of Blues.** See Events. **MAR. 17: Americatz.** Dressy, showy, jumping contemporary rockabilly. Earlier, the St. Patrick's Day celebration kicks off with Savoie & Perraut (3-5 p.m.) and Astralight (6-9 p.m.). **MAR. 18-19: Lonnie Brooks.** Fuses the hot, steamy, soul of the bayou with the raw, nervy blues of Chicago. One of the more exciting "younger" bluesmen. **MAR. 20: Epicurean.** 60's rock classics and some originals. **MAR. 21: Dirty Rats.** New blues-influenced rock 'n' roll band with danceable originals and choice covers. **MAR. 22: Seeds of Europe.** New contemporary rock trio features sharp covers of XTC, Split Enz, and the like. **MAR. 23:** To be announced. **MAR. 24: Steve Nardella.** An unreconstructed roots rocker, Nardella performs the classic material of Elvis, Chuck Berry, Gene Vincent, and others with a fire and panache that brings the originals back alive. With Mr. B. on piano, Andy Conlin on drums, and Keith Herber on bass. **MAR. 25–26: 1-2-3-Go!** Spirited covers of the best of the current hits, with lots of playful between-song patter. **MAR. 27:** To be announced. **MAR. 28: Pulsations.** See Mr. Flood's. **MAR. 29: Don Savoie and Chuck Perraut.** See above. **MAR. 30–31: Newt and the Salamanders.** Old-style R&B, tight and slick, with more bizarre things like Frank Zappa covers and Devo's "Whip It" done reggae-style.

ROUNDHOUSE SALOON, 401 Depot. 769-0592.

Lounge at the Gandy Dancer. Solo piano by David Mayer during weekday happy hour. **EVERY MON.: David Mayer. EVERY TUES.–SUN.: Bart Polot.** Solo piano.

SECOND CHANCE, 516 E. Liberty. 994-5350.

Ann Arbor's premiere rock 'n' roll club attracts large numbers of out-of-town rock fans. Live music seven nights a week consists mostly of professional top-40 cover bands and occasional national acts. **MAR. 1: SLK.** Ann Arbor's favorite ska band returns after a month's absence enforced by guitarist Mike Behrman's broken hand. Record release party for their debut LP, "Dance Disk." **MAR. 2–6: Teen Angel.** 50's–60's rock. **MAR. 7: Sweet Crystal.** Rock covers & originals from Ypsilanti. **MAR. 8: Jerod.** Top-40 rock. **MAR. 9: Astralight.** See Rick's. **MAR. 10–12: Dr. Bop and the Headliners.** 60's classics and dance-oriented parodies of just about everything else, with vocalist "Lovely Miss" Ina Anka. March 10 is an "MTV Party," with showings of rock videos and assorted surprises. **MAR. 13:** To be announced. **MAR. 14: Nick Newton.** Up-and-coming local rocker whose act is billed as "Rock from the 1990's." **MAR. 15–20: Original Dittilies.** 60's rock. **MAR. 21: Urbations.** See Joe's. **MAR. 22:** Winner of the Michigras Battle of the Bands competition. **MAR. 23: Mariner.** Top-40 rock. **MAR. 24:** To be announced. **MAR. 25–27: Mariner.** See above. **MAR. 28: Jam Session.** With local and regional musicians. Sponsored by WABX. **MAR. 29–31: Steve King and the Dittilies.** 60's rock.

STAGE DOOR, 300 S. Thayer. 769-3042.

No cover, no dancing. **MAR. 4: Marietta Baylis & Friends.** Vibrant, powerful blues & jazz vocalist. **MAR. 5 & 11–12: Stuart Mitchell.** Very entertaining singer/comedian. **MAR. 18–19: Marietta Baylis & Friends.** See above. **MAR. 25–26: "The State of the Wurld."** See Events. 9 & 11 p.m.

SUDS FACTORY, 737 N. Huron, Ypsilanti. 485-0240.

Live music Fri.–Sat. DJ dance music the rest of the week. Cover, dancing. **MAR. 4–5:** To be announced. **MAR. 11–12: Bittersweet Alley.** Top-40 rock. **MAR. 18–19: Masquerade.** Top-40 rock. **MAR. 25–26:** To be announced.

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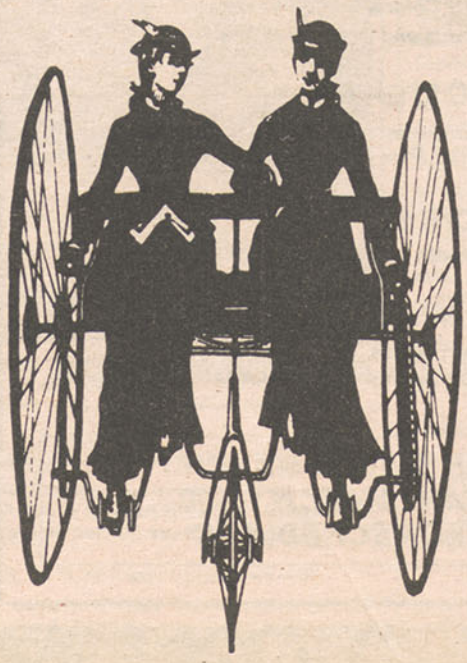

Place a classified in the *Ann Arbor Observer* (38,000 copies) for $3 per line. Repeat the ad in the *Ann Arbor Calendar* (20,000 copies) for just $1 per line.!

TC'S SPEAKEASY, 207 W. Michigan Ave., Ypsilanti. 483-4470.

Dancing, no cover. **EVERY WED.-SUN.: Ty Cool & Pam Wallace and the Speakeasy Brass.** Top-40 band.

T.R.'S, 2065 Golfside, Ypsilanti. 483-4470.

Dancing, cover (Fri.-Sat. only) **MAR. 1-5, 8-12, & 15-19: Rainbo.** Top-40 dance band. **MAR. 22-26: Nickelodeon.** Top-40 dance band. **MAR. 29-31: Expedition.** Top-40 dance band.

U-CLUB, Michigan Union, 530 S. State. 763-5900.

Cover, dancing. **EVERY MON.: Dance Party.** DJ with dance music. **EVERY TUES.: Reggae Dance Party.** An extremely popular local tradition, now with WEMU/WCBN DJ Tom Simonian. On March 8, Stolen Legacy live. **EVERY WED.: Laugh Track.** Local aspiring comedians joined by regional and national performers. This month. Bob Pawlos and Gary O'Connor (Mar. 2), Eric Tunney (Mar. 9), Ted Norkey (Mar. 16), Jeff Gena (Mar. 23), and guest comedian to be announced (Mar. 30). **MAR. 4: Americatz.** See Rick's. **MAR. 5: Jamaal Adeen Tacuma, Cornell Rochester, and Olu Dara.** Jazz. **MAR. 10-12: Michigras Battle of the Bands.** U-M student bands compete for a gig at the Second Chance on March 22. **MAR. 18: SLK.** See Second Chance. **MAR. 19: Lyman Woodard Organization.** One of Detroit's premiere jazz ensembles. **MAR. 25: Flying Tigers.** See Rick's. **MAR. 26:** To be announced. **EVERY THURS.: Soundstage.** UAC's intimate evening of folk and jazz performed by local individuals and small groups (Mar. 24 & 31) alternates with an Eclipse Jazz jam session (Mar. 3 & 17).

WEST BANK, 2900 Jackson Rd. 665-4444.

Dancing, no cover. **MAR. 1-5: Rapture.** Top-40 rock. **MAR. 8-12, 15-19, & 22-26: Mystique.** Top-40 sextet. **MAR. 29-31: Topaz.** Top-40 sextet.

WINSTON'S PUB, 3600 Plymouth Rd. 769-9400.

Win Schuler's lounge. No cover, no dancing. **EVERY MON.-SAT.: Buster Banks.** Jazz piano & vocals.

ANN ARBOR AIRWAVES

Note: Program listings are very selective. Detailed program guides are available from the public radio stations upon request. We welcome recommendations and comments from avid listeners of any show.

The Ypsilanti Players debut their original radio drama soap opera on WEMU, Wed., Mar. 16.

COMMUNITY ACCESS Television
(Cable Channels 8, 9, & 10.) 107 N. Fifth Ave. 769-7422.

Channel 8: Educational and entertainment programming from the Ann Arbor Public Schools and the Ann Arbor Public Library includes such topics as health and environmental issues, plays and musical events, sports replays, and student-produced tapes. Also, Washtenaw Community College and U-M course-related programs.

Channel 9: General public access. Live broadcasts originate from 2nd floor, Fire Station, 107 N. Fifth Ave. Regular features include **"Wayne's Cultural Clinic,"** a cultural variety hour with studio audience hosted by Wayne Dabney (live Th 8:30 p.m., rerun Tu 3 p.m., F 7 p.m.); **"Video Void,"** a video magazine presenting taped performances by local poets, musicians, dancers, and other artists (Th 9:30 p.m., F 8:30 p.m.); **"Terra Nova,"** a talk show highlighting local people breaking new ground in the arts, science, politics, lifestyle, religion, and other areas, hosted by Lynn King (M 4 p.m., W 8 p.m., Th 6:30 p.m.); **"T.V. Is Not a Box,"** a news and feature-oriented video magazine (W 2 p.m., F 10 p.m.); **"Let's Talk Sports"** (F 5:30 p.m.), a Lansing-produced show about U-M, MSU and Detroit professional sports teams; **"Singles Seen"** (Tu 2:30 p.m. & Th 6 p.m.), a video version of "personals" classified ads; **"Video Dance Safari"** (W 1:30 p.m., Th 5:30 p.m., F 8 p.m.), a locally produced American Bandstand-type show with DJ Jim Mittenthal; **"Capitol Close Up"** (M 7:30 p.m., Tu 6:30 p.m., Th 1:30 p.m.), a discussion show on public interest issues with state representative Perry Bullard and guests; **"Music Monitor"** (Th 5 p.m., F 9 p.m.), with performances by Detroit-area bands, and interviews and videotaped performances of national acts caught in Detroit; **"The Job Show"** (W 7:30 p.m., Th 2 & 8 p.m.), with general tips on how to look for a job and listings of local job openings; and local news on **"Ann Arbor: This Week"** (F 11 p.m.).

Channel 10: Municipal and educational access TV. Live broadcasts of city council meetings (M 7:30 p.m., rerun F 7:30 p.m.), Planning Commission meetings (2nd & 4th Tu 7:30 p.m.), Board of Education meetings (W 7:30 p.m.), and other meetings and events of public interest.

WIHT Television
(UHF Channel 31; Cable Channel 3.) P.O. Box 2267 Ann Arbor, Mich. 48106. 973-7900.

24-hour subscription television. Only Sunday programming, 8 a.m.-2 p.m., still available to all. Locally produced free programming includes **"Ann Arbor Freeform"** (Su 10:30 a.m.-noon), a TV magazine co-hosted by Tavi Fulkerson and Len Thielk, featuring entertainment, out-of-studio features, interviews, and calendar listings; and **"Help Wanted"** (Su 10 a.m.), a listing of area job opportunities and interviews with people in employment and related fields, hosted by Len Thielk and produced in cooperation with the Michigan Employment Security Commission (M.E.S.C.).

WCBN
(88.3-FM.) University of Michigan, 530 Student Activities Building, Ann Arbor 48109. 763-3500.

24 hours daily. U-M's student-run public radio. The staple fare is "Freeform," featuring an often adventurous melange of non-top-40 contemporary and vintage rock, R&B, jazz, blues, reggae & salsa, folk, and assorted ethnic, electronic & experimental music, along with occasional spicings of live music, poetry, interviews, and audio nonsense. Specialty music shows air M-F 7-8 p.m. and include M: **"Rhythm and Blues"** with Lola Rebop; Tu: **"Psychedelia"** with Mike Taras ("flower power") or Frank Uhle ("garage band rock"); W: experimental sound images on **"Synthescapes"** with Tom Simonian; Th: **"Modernistic"** with Arwulf; F: punk & hardcore on **"The All-Out Attack"** with Lori Bizer. Most weekend programming consists of specialty shows, too. On Saturday: 9-11 a.m. **"Gospel Music"**; 11 a.m.-1 p.m. **"The Folk Show"**; 1-3 p.m. **"Down-Home Show"**; 3-4 p.m. **"Rockabilly"**; 4-7 p.m. **"Nothing But the Blues"**; 7-8 p.m. **"The Duke Ellington Show"**; 8-10 p.m. **"Rockers Jamboree"** (reggae); 10-11 p.m. **"The Soul Show"**; 11 p.m.-2 a.m. **"The Jams"** (modern soul & funk). On Sunday: 9-11 a.m. traditional and ethnic music from around the world on **"Hemispheres"**; 11 a.m.-1 p.m. Latin American and Hispanic music on **"Global Village"**; 1-2 p.m. Latin American dance music on **"Espirtu Salsa"**; 2-4 p.m. **"African Rhythms"**; 4-5 p.m. featured jazz artists on **"Real Black Miracles"**; 5-6 p.m. assorted spoken word programming on **"Rotating Radio"**; 6-8 p.m. 20th century avant-garde music on **"Horizons"**; 8-9 p.m. performances from the U-M School of Music's annual Women in Music Conference, as well as popular music artists on **"Women in Music"**; 9-10 p.m. John Sinclair's **"Music of Detroit"**; 10-11 p.m. local and national performers recorded live in Ann Arbor and elsewhere on **"Reel Live Music."** Also, **"Jazz 'Round Midnight"** (M-F 11 p.m.-2 a.m.) features **"Women in Jazz"** (M) and **"Jazz House Party"** (F), during which listeners are invited to come down to the station to play their own or WCBN's jazz records. Public affairs programming (M-F 6-7 p.m.) includes the Women's Radio Collective's **"Rites and Rhythms"** and **"The U in Review"** (M), **"Third World People's Issues"** (Tu), **"Radio Free Lawyer"** and **"Black Affairs"** (W), **"Lesbian/Gay Male Community Affairs"** (Th), and **"Newtrition Outreach" "Co-op Connection"** and **"Eco-notes"** (F).

WEMU Radio
(89.1-FM.) Eastern Michigan University, Ypsilanti, Mich. 48197. 487-2229.

24 hours daily. EMU's public radio station. Strong and varied jazz programming throughout each day, including **"Big City Blues Cruise"** (Su 4 p.m.; F 11 p.m.) with Martin Gross and two shows hosted by WCBN's Tom Simonian: reggae, Afro-beat, calypso, funk, and salsa on **"Third World Dance Party"** (Sa 9 p.m.-1 a.m.); modern and avant-garde music, with a focus on the black improvisational tradition, on **"New Directions"** (Su 9 p.m.-1 a.m.). High-quality National Public Radio (NPR) programming includes Minnesota Public Radio's **"Prairie Home Companion"** (Sa 6-8 p.m. or immediately following EMU Basketball) with Garrison Keillor, who just may be the 20th century's Mark Twain; **"Morning Edition"** (M-F 6-9 a.m.) featuring NPR news and features mixed with well-written local news and news features, with new local host Jeffrey Hoag, and **"All Things Considered"** (daily 8-9 p.m.), the West Coast feed of the first hour of NPR's prestigious, popular evening news and features program. Radio drama includes the Ypsilanti Players' original soap opera, **"Newsroom: Davenport"** (W 7 p.m. beginning March 16), which revolves around the investigative heroics of Doris Davenport, ace reporter

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Ann Arbor Court Club invites you to our spring shape-up program. You can enjoy three months of supervised conditioning for only $59.00.

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Ann Arbor Court Club also provides 10 racquetball courts,* the fun of aerobics,* a trained masseuse,* a trained Certified Nutritional Counselor,* and if your family is still in the infancy stage, a teacher-supervised nursery.*

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*Extra fee
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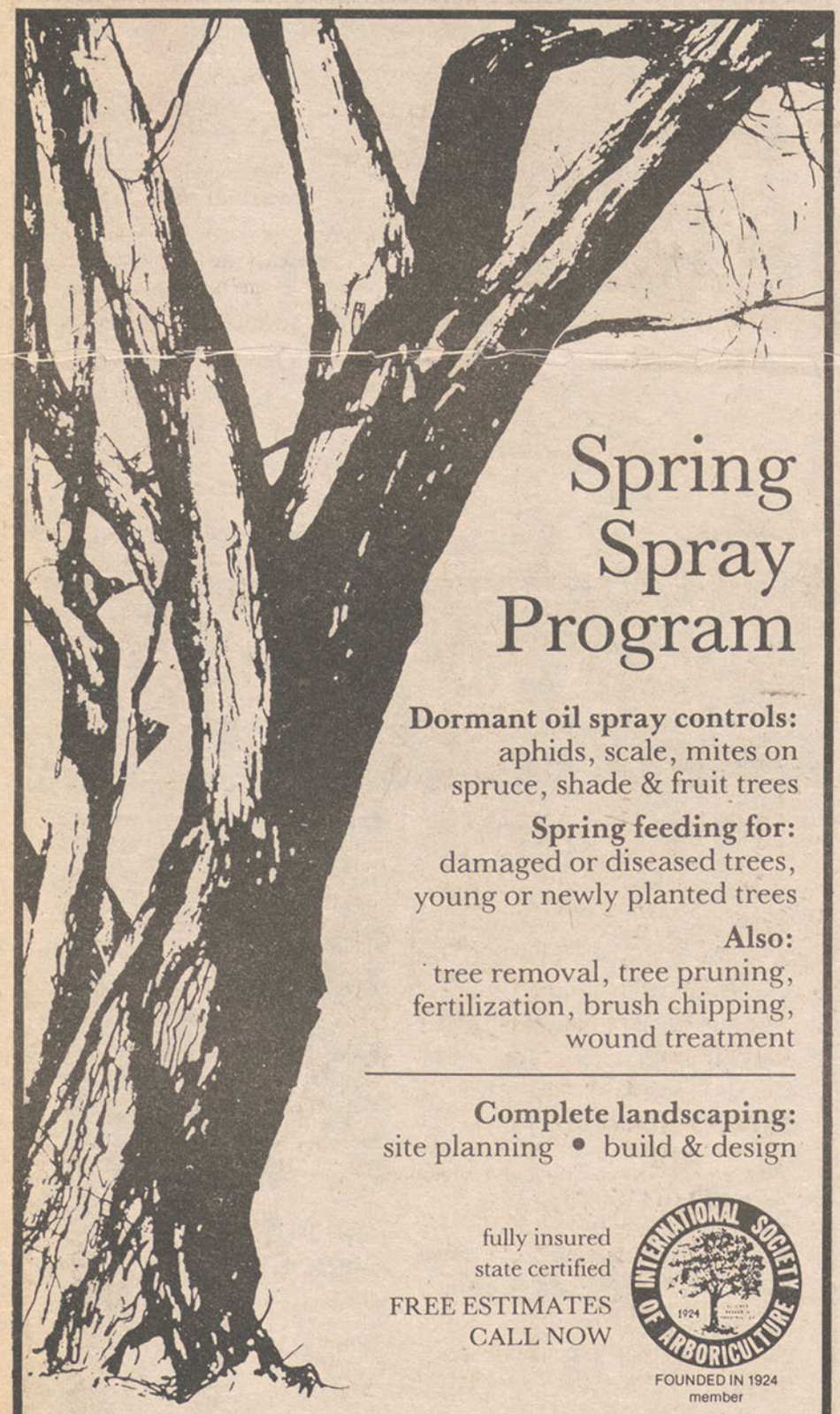

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FOUNDED IN 1924
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of the *Washtenaw Watchdog*. Also, serializations of Tolkien's **"The Lord of the Rings"** (Tu 11:30 a.m. & 7:30 p.m.) and of **"The Empire Strikes Back"** (Tu 7 p.m.), **"Moon over Morocco"** (Th 7 p.m.), and **"A Canticle for Leibowitz"** (Th 7:30 p.m.), a 15-part epic tale of the rebirth of civilization 600 years after the devastation of earth by a nuclear war. Additional locally produced news includes **"Noon Magazine"** (M-F noon-1 p.m.) and **"Evening Magazine"** (M-F, 5-5:20 & 9-9:20 p.m.). Also EMU and Ypsilanti High School sports.

WUOM
(91.7-FM.) 5th floor, LS&A Building, University of Michigan, Ann Arbor, Mich. 48109. 764-9210.

5:30 a.m. (6:30 a.m. weekends)-1 a.m. U-M's public radio station. A variety of local and nationally produced fine arts and public affairs programming. Strong classical music offerings throughout each day, including **"Afternoon Musicale"** (M-F 1-4:30 p.m.), **"Music of the Masters"** (every M-Tu & all but 2nd Sa 8-10:30 p.m.), **"Opera Night"** (W 8-10:30 p.m.), the request show **"It's Up to You"** (Th 8-10:30 p.m.), and tape-delayed local concerts (F 8-10:30 p.m.). Some jazz shows (Sa 1-5 p.m., 6-7:30 p.m., 11 p.m.-1 a.m.; 2nd Sa only, **"Jazz Revisited"** request night, 8-10:30 p.m.). Peter Greenquist hosts **"The Morning Show"** (M-F 5:30-10 a.m.), with news, weather, music, and commentary on upcoming cultural and community events. Fred Hindley hosts **"The Noon Show"** (M-F noon-1 p.m.), with news, weather, events, and sports. From NPR: the prestigious and popular evening news and features program **"All Things Considered"** (M-F 5-6:30 p.m.; Sa 5-6 p.m.; Su 6-7 p.m.); **"Washington Week in Review"** (Su noon-12:30 p.m.); **"The Sunday Show"** (Su 7 p.m.-midnight), a showcase of contemporary arts, with coverage of major arts events, along with drama, music, and interviews; **"New Dimensions,"** a program from San Francisco exploring various avant-garde and alternative cultural phenomena (Sa 11 a.m.-noon). Radio drama includes **"NPR Playhouse"** (Su 4-5 p.m.), the anthology series **"Earplay"** (Su 4-5 p.m.), and **"Lord Peter Wimsey"** (Sa 7:30-8 p.m.). Also, U-M basketball with Tom Hemingway.

WKAR Radio
(90.5-FM.) Box 47, East Lansing, Mich. 48823. (517) 355-6540.

6 a.m.-1 a.m. Michigan State's public radio station. Strong classical music programming throughout each day. NPR programs include **"Morning Edition"** (M-F 6-7 a.m.), **"All Things Considered"** (daily 5-6 p.m.), **"Prairie Home Companion"** (Sa 6-8 p.m.). Radio drama includes **"The Adventures of Jack Flanders"** (Su 11-11:30 p.m.), **"A Canticle for Leibowitz"** (Su 11:30 p.m.-midnight), and a serialization of **"The Empire Strikes Back"** (Sa 8 p.m.) which begins February 26.

WIQB Radio
(102.9-FM.) Box 8605, Ann Arbor, Mich. 48107. 662-2881.

24 hours daily. "Album-oriented rock" programming: LP selections from current bestsellers like Asia and Joan Jett and from standard rock favorites like Jimi Hendrix and the Rolling Stones. Public affairs programming (Su 6-9 a.m.) includes the locally produced **"Expressions"** (8-9 a.m.), a discussion show devoted to local politics, art, entertainment, and other issues. **"11 O'Clock Special"** (M-F 11 p.m.-midnight) offers an hour devoted to a different artist or group each weekday evening.

WPAG Radio
(1050-AM; 107.1-FM.) 662-5517.

Dawn to dusk (AM) and 6 a.m.-midnight (FM) daily. The music is easy listening: **"Remembering Your Music,"** 40's-80's pop hits from Sinatra to Manilow on AM (1:30 p.m.-signoff); and **"Beautiful Music,"** instrumental versions of pop hits on FM (all day). ABC and local news throughout the day (AM/FM). Weekday morning AM programming includes a good deal of locally produced news and public affairs, including Bob Driscoll's **"Market and Farm News Roundup"** (6-6:30 a.m.) and his **"Farm and Home Hour"** (noon-1 p.m.); **"Newscope,"** featuring taped comments of local newsmakers (7-7:30 & 8-8:30 a.m.); Jackie Wright's **"Spotlight"** interview show (10:45-11 a.m.); and Ted Heusel's **"Community Comment,"** an interview and call-in talk show (10:10-10:45 a.m. & 11:10-noon). Sports programming includes broadcasts of U-M basketball on AM and Saline High and EMU basketball on FM. Also, **"Saturday Morning Sports Show"** (8:20-10 a.m.), with an emphasis on local high school sports.

WNRS Radio
(1290-AM.) Box 8605, Ann Arbor, Mich. 48107. 662-2881.

6 a.m.-6 p.m. WIQB-FM's sister station has switched from country music to an all-news format. Early morning (6-10 a.m.) and afternoon (2-6 p.m.) programming features a mix of national news and sports from CNN and the Mutual News Network and local news reported by a 9-person local news department under the direction of former WJR news anchor and Washington Bureau head Burke Hully. The local news department also has reporters in Lansing and Detroit. Also, two mid-day talk shows: Ken Warren, who comes from a similar show at WISN in Milwaukee, hosts **"Speak Up"** (10 a.m.-1 p.m.), a call-in talk show with in-studio guests, and Hully conducts live interviews with local and area people who are making news on **"The Burke Hully Newsmakers"** (1-2 p.m.).

WAAM
(1600-AM.) 971-1600.

6 a.m.-midnight. "Adult Contemporary" popular music, much of which is beamed via satellite from Chicago. The station is able to interrupt with local broadcasts whenever it chooses. WAAM's locally produced **"Jimmy Barrett Show"** (M-Sa 5:30-10 a.m.) features music, local news with Stacy Taylor, sports with Paul Chapman, features, and call-in guests. Locally produced newscasts air at the top and bottom of every hour (10 a.m.-10 p.m.). Public service programs, aired Sundays (8-11 a.m. & 6:30 p.m.-midnight) include **"Senior Review"** (Su 7:30-8 a.m.), with news and information of interest to local senior citizens; **"Deutscher Fruehschoppen"** (8-9 a.m.), a German-language news and features show; and **"Sports Week in Review"** (Su 10 p.m.-midnight), a scoreboard and call-in talk show with frequent guests from U-M, EMU, and Detroit professional teams, hosted by Jeff De Fran and Jim Shafran. Also, selected U-M basketball and hockey, Detroit Pistons basketball, and Michigan Panther USFL football.

COMMUNITY SERVICES

Alzheimer's Disease and Related Disorders Association. Family support group: March 9, 7:30-9 p.m., 2309 Packard. Regular meeting: March 23, 10 a.m.-noon, 2301 Packard. 662-6638.

Anorexia Nervosa and Associated Disorders Support Group. Meets every Monday, 7:30-9:30 p.m., Classroom 8, St. Joseph's Mercy Hospital Education Center, 5301 E. Huron River Dr. 973-9700.

DES Action Information and Support Group. Monthly meeting: March 5, 10 a.m. For location and information, write P.O. Box 2692, Ann Arbor 48106, or call 996-8285, 429-9145.

Diabetes Support Group. Bi-weekly meeting: March 14 & 28, 7-9 p.m., First Methodist Church, 120 S. State. 763-5660.

Divorce after 60. Support session: March 8, 1:15-3:30 p.m. Regular meeting: March 22, 1:15-3:30 p.m. Turner Clinic, 1010 Wall St. 761-9448, 764-2556.

Foster Care and Adoption Class (Washtenaw County Department of Social Services). For those interested in foster parenting or adoption: March 1, 8, & 15, 2-4 p.m., 2350 W. Stadium. For those interested in adoption only: March 22 & 29, 2-4 p.m., 2350 W. Stadium. 994-1694.

Hospice of Washtenaw. Bereavement support group. Monthly meeting: March 22, 7:30-9:30 p.m., 2530 S. Main. 995-1995.

Job Hunt Club (U-M Center for Continuing Education for Women). Job search tips for men and women. Meets every Tuesday, noon-1:30 p.m., CEW library, 350 S. Thayer. 763-1353.

Job Talk (Peace Neighborhood Center). Support group for those seeking work. March 23, 9 a.m.-1 p.m., Ann Arbor Inn. 662-3564.

Michigan Association for Children and Adults with Learning Disabilities. Morning coffee: March 15, 9:30 a.m., 2279 Mershon (off Morehead from S. 7th St.). 769-1530.

Miscarriage and Newborn Loss Support Group. Monthly meeting: March 1, 7-9 p.m., 2530 S. Main. 995-1995.

Multiple Sclerosis Society (Huron Valley Branch). Ophthalmologist Jan Winkelman discusses "The Effects of M.S. on the Eye," March 29, 7-9 p.m., 2301 Platt. 483-8921.

Ostomy Association (Ann Arbor Area). Monthly meeting: March 17, 7:30 p.m., 502 W. Huron. 668-6428 (eves.).

Red Cross Bloodmobile Clinics. March 2, 1-7 p.m., Michigan League Ballroom. March 7, 8 a.m.-2 p.m., Pioneer High School. March 8, 8 a.m.-2 p.m., Huron High School.

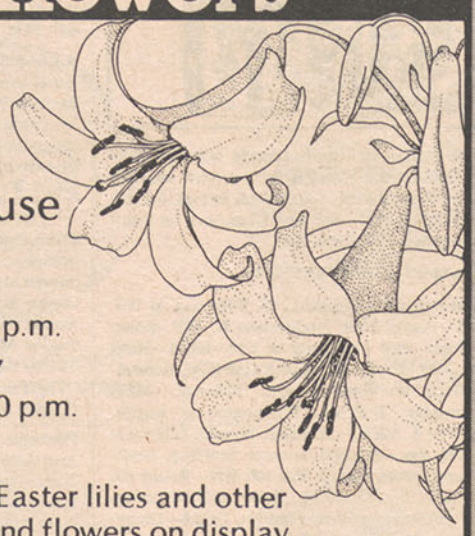
St. Andrew's Episcopal Church Free Breakfast. Children, families, and all others who can use a meal welcome. 7-9 a.m. (every Mon.-Fri.), 8-10 a.m. (every Sat.), 306 N. Division. 663-0518.

Toughlove. Self-help support group for parents troubled by their teenagers' behavior. Meets every Tuesday, 7:30 p.m., Ann Arbor "Y". 996-5892.

Women for Sobriety. Self-help and support group for women with drinking problems. Meets every Thursday, 7-8:30 p.m., Room 1729, St. Joseph's Mercy Hospital, 5301 E. Huron River Dr. 572-3512.

Youth Education Discussions (Washtenaw County League for Planned Parenthood). March 3 & 21, 7 p.m., 912 N. Main. 996-4000.

NIELSEN'S flowers



Easter
Open House

Sat., March 26
8:30 a.m.–5:00 p.m.

Sun., March 27
10:00 a.m.–5:00 p.m.

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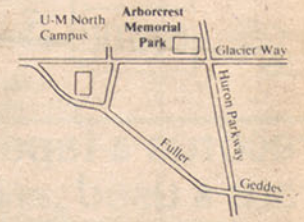

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EVENTS

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WCA Washtenaw Council for the Arts

Events information has been collected with the assistance of the Washtenaw Council for the Arts. Member groups are identified as such in the Events listings. For additional information about the Arts Council or its members, call Kathleen Slater at 996-2777.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library (S. Fifth Ave. at William). **AH-A**—Angell Hall, Auditorium A. **EQ**—Room 126, East Quad, East University at Hill. **Hillel**—Hillel Foundation, 1429 Hill. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **MLB** Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe. **SA**—Strong Auditorium, EMU Campus. **UGLI**—Undergraduate Library Multipurpose Room.

FILM SOCIETIES INFORMATION

Tickets $2 (children, $1), $3 double features, unless otherwise noted.

Alternative Action Film Series (ACTION)—662-6599. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Ann Arbor Learning Network (AALN)**—665-9177, 973-1546. **Classic Film Theater (CFT)**—$2.50 (no additional charge for double features). 662-8848. **Cinema Guild (CG)**—Monday is 2-for-1 night. 662-8871, 994-0027. **CLC CINEMA**—487-3045. **Cinema 2 (C2)**—665-4626. **Gargoyle (GAR)**—763-2194. **Hill Street Cinema (HILL)**—663-3336. **Mediatrics (MED)**—763-1107. **Wolverine Films (WF)**—764-0700.

Warning: Film schedules subject to last-minute changes.

1 TUESDAY

★ **Recycle Ann Arbor.** Recycle Ann Arbor is expanding its collection service to include most of the city west of Main Street, which has been divided into six collection areas. Collection dates are on the first through fourth Tuesdays and the first and third Saturdays. Today is the collection date for area "A," which is divided into two sections. One is the area bounded by Huron-Dexter, Arborview-Miller, and Main, and the other is bounded by Valley, Maple, and M-14. To use this free service, area residents should place bundled newspapers, clean glass (sorted by color with metal caps removed), household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. Material to be collected should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

★ **Poetry Series: Michigan Union Arts Programs.** With EMU English Professor John Reinhard, author of the forthcoming "Lion of the North." *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★ **"A Funny Thing Happened on the Way to Prosperity": Interfaith Council for Peace.** Lecture by Tim Atwater, former researcher with the Interreligious Task Force on U.S. Food Policy. *6:30 p.m. (potluck), 7:30 p.m. (talk), First Congregational Church, 608 E. William. Free. 663-1870.*

Folk Dancing: U-M Folk Dancing Club. Beginning instruction on the step patterns basic to all international folk dances, followed by a review of Macedonian folk dances and request instruction for intermediate to advanced folk dancers. Each class is part of a ten-week series which continues every Tuesday through March 15. Participants can join or drop out of the classes at any time. *7-8:15 p.m. (beginning), 8:15-9:30 p.m., 3rd floor dance studio, 621 E. William (at State). $1.50 per session. For information, call Wendy Holden at 764-5555 (weekdays).*

★ **Impact Dance Workshops: UAC.** Jazz dance workshops conducted by U-M jazz dancers. Come in dance attire. All invited. Held every Tuesday. *7-9 p.m., Michigan Union. Free. 763-1107.*

★ **"Slide of the Year Competition": Ann Arbor Camera Club.** Members submit their best slides. The audience chooses the winners. All invited. Also this month, **"Print of the Year Competition"** (March 15) *7:30 p.m., Forsythe School, 1655 Newport Rd. Free. 971-6478.*

★ **Monthly Meeting: U-M Science Research Club.** U-M physical education professor Merle Foss discusses **"Physical Work Capacity and Aging,"** and U-M Exhibit Museum director Robert Butsch discusses **"High-Class Nature Faking."** Coffee and donuts. Open to club members, guests, and prospective members. Club membership is open to science graduate students and professionals. *7:30-10 p.m., Chrysler Center, Bonisteel Blvd., North Campus. Free. 662-5167.*

★ **"Shaping the Will Without Breaking the Spirit": Divine Shepherd Lutheran Church Focus on the Family Film Series.** Filmed lectures by University of Southern California pediatrics professor James C. Dobson. Also this month, **"Christian Fathering"** (March 8), **"Preparing for Adolescence"** (March 15 and 22), and **"What Wives Wish Their Husbands Knew About Women"** (March 29). Free babysitting. Discussion follows film. *7:30 p.m., Divine Child Lutheran Church, 2600 Nixon Rd. Free. If you need transportation, call 761-7273.*

★ **"The Structure of Israeli Politics and Its Influences on Foreign Affairs": Hillel.** Talk by Israel's ambassador to the U.N., Yehuda Blum. *8 p.m., 1429 Hill. Free. 663-3336.*

★ **Concert of the Month: Michigan Union Arts Program.** Renaissance and baroque music by the Arbor Oak Trio: Barbara Weiss, recorder; Richard Gwilt, baroque violin; Jill Feldstein, viola da gamba; and Bradley Brookshire, harpsichord. (It's a trio because a single bass line is played by two musicians.) *8 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

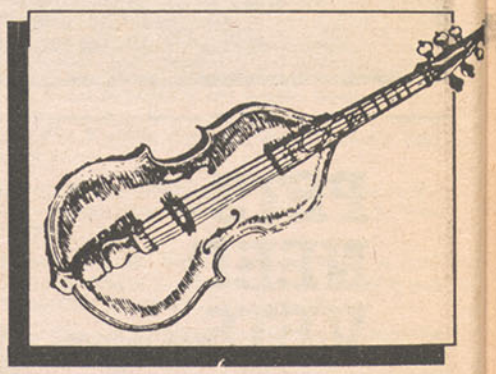
★ **"The Image Language of the Zodiac V: The Virgo/Pisces Polarity": Rudolf Steiner Institute.** Part of a weekly lecture series by Ernst Katz on topics of general cultural interest seen in the light of Rudolf Steiner's philosophy, known as spiritual science, or anthroposophy. Also this month. "The Leo/Aquarius Polarity" (March 8), "The Twelve Main Instincts or Passions" (March 15), "The Twelve Main Types of Philosophy" (March 22), and "The Twelve Main Virtues" (March 29). *8-10 p.m., 1923 Geddes. Free. 662-6398.*

Pilobolus Dance Theater: University Musical Society. Ann Arbor debut of this veteran ten-member ensemble known for its energy, originality, and humor. *8 p.m., Power Center. Tickets $8-$12 at Burton Tower and at the door. 665-3717.*

Tuesday Night Singles. Ballroom dancing with live music by Detroit-area ballroom bands. Preceded at 7:30 p.m. by dance lessons. Held every Tuesday. *8:30-11:30 p.m., American Legion Hall, 1035 S. Main. $3.50 (members, $2.75). 482-5478.*

FILMS

AAFC. "Lady in the Lake" (Robert Montgomery, 1946). Lloyd Nolan, Leon Ames. Nat. Sci., 7 p.m. **"The Amazing Dr. Clitterhouse"** (Anatole Litvak, 1938). Edward G. Robinson, Humphrey Bogart, Claire Trevor. Nat. Sci., 8:45 pm.



The Arbor Oak Trio is featured in the Michigan Union's Concert of the Month, Tues., Mar. 1.

2 WEDNESDAY

Morning Musicale: Society for Musical Arts. University of Wisconsin pianist Barbara Wimung. Also this month, U-M graduate student pianist James Winn (March 16) and The Perry Family, a piano and three violins ensemble from the University of Illinois-Edwardsville (March 30). *10:30 a.m., Women's City Club, 1830 Washtenaw. $3.50. 971-7586.*

★ **"Cuisinart Food Processor": Kitchen Port.** *11 a.m.-1 p.m., Kitchen Port, Kerrytown. Free. 665-9188.*

"Barefoot in the Park": True Grist Dinner Theater (Washtenaw Council for the Arts). Neil Simon's comedy about young newlyweds in an impossible apartment in New York City. Their life is further complicated by an interfering mother-in-law and a loony neighbor. As usual at True Grist, the company features a number of EMU theater graduates, including director Richard Strand, leading lady Mary Linn Strand, and Bob James. Continues every Wed. (1 p.m.), Thurs.-Sat. (7 p.m.), and Sun. (5 p.m.) through March 26. *1 p.m. (lunch), 2 p.m. (performance), True Grist Restaurant and Dinner Theater, Homer, Mi. (Take I-94 west to exit 136, follow M-60 into Homer. The theater is on M-60.) $11 (Wed.), $16 (Thurs. & Sun.), $17 (Fri.), $18 (Sat.). (517) 568-4151.*

★ **"Psychology of Adaptation to Capitalism": Political Economy of World Peace Lectures.** Lecture by Hans Ehrbar, a Marxist graduate student and U-M economics teaching assistant. Also this month, **"How the Wild West Was Destined to Become World Power No. 1"** (March 9), **"Israel"** (March 16), **"Theories of the Bourgeois State"** (March 23), and **"The International Monetary System"** (March 30). *7 p.m., 414 Mason Hall. Weekly reading lists available outside room 925W, Economics Dept., 300 N. Ingalls Bldg. Free. 995-9467.*

★ **Ethnographic Film Series: U-M Anthropology De-**

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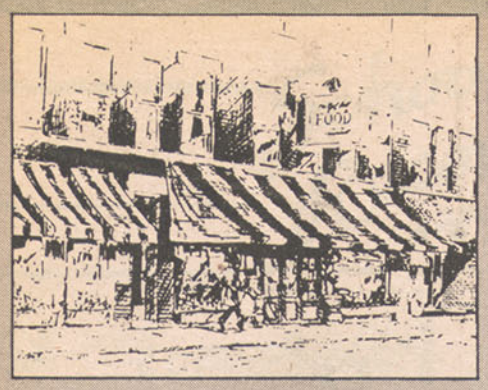

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partment. "N!ai: The Story of a !Kung Woman" and **"Born for Hard Luck: Peg Leg Sam Jackson."** Also this month, **"The Village"** and **"Urbanismo"** (March 9), **"Turtle People"** and **"Broken Treaty at Battle Mountain"** (March 16), **"American Shoeshine"** (March 23), and **"Holy Ghost People"** (March 30). Second films for March 23 and 30 to be announced. *7 p.m., Modern Languages Bldg. Lecture Room 2. Free. 764-7274.*

"Alternative Food Strategies": People's Food Coop/ Project Grow/Interfaith Council for Peace. Slide presentation and discussion on the role of **"Community Gardening"** in the decentralization of food production. With Project Grow director Ken Nicholls and vice president Dale Miller. Also this month, **"Solar Greenhouses in Michigan"** (March 16) and **"The Direct Marketing Approach"** (March 30). *8 p.m., People's Food Coop, 211 E. Ann. $1 donation. 995-8879, 662-1022.*

"The Arms Race and the Unconscious: In Search of Hope": Rudolf Steiner Institute. Lecture by Emerson College (England) dean John Davy. *8 p.m., 1923 Geddes. $3 (students & seniors, $2). 662-6398.*

★**U-M Guest Recital.** Three Bowling Green University faculty members perform works by Saint-Saens, Persichetti, Mendelssohn, Lutoslawski, and Brahms. Edward Marks, clarinet; Virginia Marks, piano; and Robert Moore, bassoon. 8 p.m., Rackham Assembly Hall. Free. 763-4726.

Adam Ant: U-M Office of Major Events. Adam Ant is one of England's biggest rock 'n' roll stars, and he has a rapidly growing legion of fans, or "antniks," in the U.S. His band, the Ants, features former Roxy Music bassist Gary Tibbs, former Siouxsie and the Banshees guitarist Marco Pirroni, and two drummers, Terry Lee Miall and Lee Merrick. This dual percussion attack is the basis of the band's trademark tribal rhythms. "For two years I've collected French import albums of tribal music," Adam Ant explains. "I've bought albums by pygmies and aborigines, recordings of grunts, and voices that come from all over the place. Everything started with tribal music." Rescheduled from February 21. *8 p.m., Hill Auditorium. Tickets $9-$11 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-2071.*

Pilobolus Dance Theater: University Musical Society. See Tuesday. 8 p.m.

"Broken Blossoms": Michigan Community Theater Foundation/Ann Arbor Chamber Orchestra (Washtenaw Council for the Arts). D.W. Griffith's lyrical story of a Chinese man's attempt to rescue a young girl from her abusive father in London's Limehouse district. Starring Lillian Gish in her most famous performance. A special attraction of this 1919 film is its atmospheric use of soft-focus photography. This production features a rare, fine quality, color-tinted print. The original accompanying score is performed live by the Ann Arbor Chamber Orchestra and America's best-known theater organist, Dennis James, at the theater's Barton pipe organ. The program opener: silent film era music and popular song performed by Julia Broxholm and David Phelps. *8:30 p.m., Michigan Theater. $5 in advance; $6.50 at the door. 668-8480.*

The Ann Arbor Chamber Orchestra provides a live soundtrack for Lillian Gish in "Broken Blossoms," Wed., Mar. 2.

Oliver Lake and Jump Up. Lake is best-known as a member of the World Saxophone Quartet and as a principle figure in the elite New York City loft jazz scene. Recently he's been fronting this reggae/funk dance quintet, whose 12-inch single, "Don't Go Crazy," has been getting a lot of airplay on WCBN-FM. *9:30 p.m., Rick's American Cafe, 611 Church. Tickets $5 at Schoolkid's, PJ's Used Records, and at Rick's. 996-2747.*

FILMS

HILL. "Captain Blood" (Michael Curtiz, 1935). Errol Flynn, Olivia de Havilland. Hillel, 7 & 9 pm. **MCTF. "Broken Blossoms"** (D.W. Griffith, 1919). See Events. Mich., 8:30 p.m.

Jazz soxophonist Oliver Lake fronts the reggae/funk band Jump Up at Rick's, Wed., Mar. 2.

3 THURSDAY

★**Noon Hour Film Series: U-M Women's Studies. "Taking Our Bodies Back: The Women's Health Movement"** (Cambridge Documentary Films, 1974) covers women's growing awareness of their rights when dealing with the medical profession. **"Gentle Birth"** (Alvin Fiering, 1976) explains the techniques of non-violent childbirth pioneered by Fredrich Leboyer. *Noon-1 p.m., Modern Languages Bldg. Lecture Room 2. Free. 763-2047.*

★**Music at Mid-Day: Michigan Union Arts Programs.** Clarinetist Elizabeth Crawford, accompanied by Lauramaya Crawford on oboe, Roger Maki on bassoon, Drew Paterson on horn, and Barbara Rentschler on clarinet, performing Mozart's Divertimento and Nielsen's Quintet. *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★**"Wine, Gods, and Man": Friends of the Ann Arbor Public Library.** U-M chemistry professor and local wine authority Dan Longone speaks. *7:30 p.m., Ann Arbor Public Library. Free. 994-2342.*

★**"Women and Power": Guild House.** *Ann Arbor News* writer Jane Myers and feminist author Mary Kay Blakely open this series of lecture/discussions. Also this month, U-M affirmative action director Virginia Nordby (March 10) and Michigan National Organization for Women president Margot Duley-Morrow (March 24). *8 p.m., 802 Monroe. Free. 662-5189.*

John Hammond: Blind Pig. Critics rate Hammond among the best interpreters of country blues masters like Robert Johnson, Blind Boy Fuller, and Sleepy John Estes. Like them, he performs solo, accompanying himself on blues harp and various guitars, including a Martin six-string, a National Steel-Standard, and a Dobro. Hammond's singing, always compelling, has grown more credible, as the imitatively stylized attack of his early (mid-1960's) recordings has gradually given way to a more authentic, natural-voiced approach to his classic material. Opening for both shows is Ann Arbor's superb jazz pianist, Larry Manderville. *8 & 10:30 p.m., Blind Pig. 208 S. First St. Tickets $6 in advance at the Blind Pig, Schoolkids, and P.J.'s Used Records. 996-8555.*

FILMS

AAFC. "Black Orpheus" (Marcel Camus, 1959). Portuguese, subtitles. AH-A, 7 pm. **"Macunaima"** (Joachim Padro de Andrade, 1969). Brazilian musical odyssey. Portuguese, subtitles. AH-A, 8:45 pm. **CFT. "Rock 'N' Roll High School"** (Allan Arkush, 1979). The Ramones, Mich., 7:30 p.m. **"The Kids Are Alright"** (Jeff Stein, 1979). Documentary of The Who. Mich., 9:15 p.m.

4 FRIDAY

"Toledo Zoo": Ann Arbor "Y" (Washtenaw Council for the Arts). Trip to the Toledo Zoo for children ages 6-12. *9 a.m.-4 p.m. Meet at the "Y," 350 S. Fifth Ave. $12; register ahead. 663-0536.*

★**"Clean Air Issues": Ecology Center.** Report by the Ann Arbor contingent to the recent National Clean Air Strategy Conference in Washington, D.C. Bring a bag lunch. *Noon, 417 Detroit St. Free. 761-3186.*

★**"Women's Lives": Guild House Noon Luncheon.** Series of conversations on how women grow and change. Today, Ann Arbor activist attorney and feminist organizer Jean King. Also this month, Oakland University affirmative action officer and U-M Women's Commission founding mother Barbara Murphy (March 11), Disciples

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John Hammond revives the country blues at The Blind Pig, Thurs., Mar. 3.

of Christ clergywoman and Interfaith Council for Peace co-founder Barbara Fuller (March 18), and Dottie Jones, poet, former auto worker, and Walter Reuther Senior Centers assistant director (March 25). *Noon, 802 Monroe. Free. Optional soup & sandwich lunch, $1. 662-5189.*

★ **1983 Laird/Norton Distinguished Visitor Series: U-M School of Natural Resources.** U-M business administration student and forester Jerry Benson discusses **"How Do the Major Forest Industry Companies Compare?"** Also this month, National Forest Products Association vice president Gene Bergoffen discusses **"Meeting the Nation's Demand for Timber"** (March 11), Resource Issues, Inc., president Perry Hagenstein discusses **"Public Forest Policy and Economics in the Pacific Northwest"** (March 18), and U.S. Forest Service silviculturalist William Beaufait discusses **"Regional Comparisons of the Use of Fire in Silviculture"** (March 25). "Silviculture" means forest management. *3-5 p.m., 1040 Dana Bldg., 430 E. University. Free. 763-3465.*

★ **"The Armenian Treasury in Jerusalem": U-M "Armenian Odyssey."** Lecture by Georges Hintlian, director of the Museum of Armenian Art and Culture in Jerusalem. *7 p.m., Angell Hall Auditorium A. Free. 764-0351.*

U-M Women's Basketball vs. Wisconsin. *7 p.m., Crisler Arena. $1. 763-2159.*

"Michigan Video": Performance Network (Washtenaw Council for the Arts). Recent video art by various Michigan video and performance artists. *8-10 p.m., Performance Network, 408 W. Washington. $3. 663-0681.*

"Ann Arbor Contemporary Dance Works": Dance Theater 2 (Washtenaw Council for the Arts). A concert of modern dance pieces by local choreographers Elizabeth Colburn, J. Parker Copley, Gay Delanghe, Alan Lommasson, Kathy Gantz Morse, and Lynn Slaughter. *8 p.m., Dance Theater Studio, 711 N. University. $4. 995-4242.*

Folk Dancing: U-M Folk Dancing Club. Beginning instruction followed by request dancing. Held every Friday. *8-9:30 p.m. (instruction), 9:30 p.m.-midnight (dancing), 3rd floor dance studio, 621 E. William (at State). $1.50. 665-9427.*

John Prine: Unlimited Entertainment. Prine's music has undergone a number of changes over the past decade, from singer/songwriter folk to rock to country to Sun-era rockabilly. But underneath all these mutations, the songs have remained the same. From "Dear Abby" and "Hello in There" to "Storm Windows" and "Shop Talk," Prine has persisted as an always arresting, often luminous chronicler of small-town American life, its joys and sorrows, its ironies and its humor, its romance and its tedium. *8 p.m., Michigan Theater. $8.50-$9.50. 668-8480.*

"The 1940's Radio Hour": PTP Best of Broadway. Musical recreation of a live 1940's radio program presented by the show's national touring company. Dancing, comedy skits, music, commercials, and on-cue audience participation. *8 p.m., Power Center. Tickets $13-$18 at the Michigan League Box Office and at the door. 764-0450.*

Belgian Chamber Orchestra: University Musical Society. Directed by Rudolf Werthen, with violinist Miha Pogacnik. On the program: Hindemith's Five Pieces, Dvořak's Serenade for Strings, and violin concerti by Haydn and Bach. *8:30 p.m., Rackham Auditorium. Tickets $6-$9 at Burton Tower and the door. 665-3717.*

FILMS

AAFC. "Quest for Fire" (Jean-Jacques Annaud, 1982). Rae Dawn Chong. MLB 4; 7 & 9 p.m. **ACTION. "Slaughterhouse Five"** (George Roy Hill, 1972). Michael Sacks, Valerie Perrine. Nat. Sci., 7 & 9 p.m. **CG. "Last Tango in Paris"** (Bernardo Bertolucci, 1972). Marlon Brando, Maria Schneider. Rated X. Lorch, 7 & 9:15 p.m. **MED. "Reds"** (Warren Beatty, 1981). Warren Beatty, Jack Nicholson, Diane Keaton. MLB 3; 5 & 8:30 p.m.

5 SATURDAY

★ **Recycle Ann Arbor.** See 1 Tuesday and accompanying map. Collection date for area "X," the area bounded by Main, Stadium, and Liberty.

★ **Saturday Morning Ski: Washtenaw Ski Touring Club.** Cross-country skiers of all levels of experience welcome. Destination to be announced. If no snow, a hike instead. Warm-up stop follows. Held every Saturday. *9 a.m. Meet at the AAA parking lot, 1200 S. Main, to car pool. Free. 662-SKIS.*

Elmo's Workout. 10 km (6.2 mile) run. Finishers qualify for gift certificate drawing. Also held March 19. *9:30 a.m. (registration), 10 a.m. (run), Gallup Park shelter. $2. For information, call Elmo's Supershirts, 769-3888.*

★ **Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** Includes plants, stationery, books, and related garden items. Also, horticultural films shown in the auditorium, 1 and 3 p.m. *10 a.m.-4:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.*

"The Loneliness Factor": U-M Exhibit Museum Planetarium. Audiovisual presentation of speculations about whether there is extra-terrestrial life, about some of the forms it might take, and about how earthling bodies might evolve in a thousand years if we spend some time on other planets. Continues every Saturday and Sunday through May 29. *10:30 & 11:45 a.m. (Sat.), 1:30, 2:45, & 4 p.m. (Sat.-Sun.), U-M Exhibit Museum, Geddes at N. University. $1 (children under 5 not admitted). 764-0478.*

★ **"Portuguese Sweet Bread for Easter": Kitchen Port.** Cooking demonstration by Lenora Midyette, a local 8th-grader who does most of the cooking for her family. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

"Michigan Video": Performance Network. See 4 Friday. 2-4 & 8-10 p.m.

Posting Party: Ann Arbor Symphony Volunteam. Participants are paired in teams and sent to various locations around town to place posters advertising the Spring Geranium Sale. Party follows. *2:30 p.m., 1525 Arborview. Free. 971-4822, 973-6447.*

"Ann Arbor Contemporary Dance Works": Dance Theater 2. See 4 Friday. 3 & 8 p.m.

Barefoot Boogie: Artworlds (Washtenaw Council for the Arts). Dance to a variety of recorded music in a smoke-free, alcohol-free environment. Held every Saturday. *7 p.m., Artworlds, 213½ S. Main. $1.50 (children, free). 994-8400.*

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. All dances taught; beginners welcome. Live music by the U-M Folklore Society. *8 p.m., U-M Law Quad (entrance on State St.). $2.50 (members, $2). 662-9325.*

Pena at the Half-Way Inn: U-M Latin America Culture Project. Performance by Gabino Palomares, a leading singer/composer of "new Mexican song." *8 p.m., Half-Way Inn, East Quad (Church St. entrance). $4 (students, $3). 764-8558.*

★ **"The War at Home."** Film documentary of the U.S. anti-Vietnam War movement. Also, a talk about the film and about populist local politics by Paul Soglin, anti-war activist and mayor of Madison, Wisconsin, in the mid-70's. Reception follows. *8 p.m., U-M Residential College Auditorium. Free. 763-3241 (days), 663-9069 (eves.).*

"The 1940's Radio Hour": PTP Best of Broadway. See 4 Friday. 8 p.m.

Lynn Slaughter and Alan Lommasson appear in Dance Theater 2's concert of "Ann Arbor Contemporary Dance Works," Fri., Mar. 4.

FILMS

AAFC. "Monty Python Live at the Hollywood Bowl" (Terry Hughes and Monty Python, 1982). Nat. Sci., 7, 8:30 & 10 p.m. **ACTION. "Secret Policeman's Other Ball"** (Julien Temple, 1982). Concert featuring Pete Townsend, Eric Clapton, Phil Collins, others. MLB 4; 7, 8:45 & 10:30 p.m. **CG. "Apocalypse Now"** (Francis Ford Coppola, 1979). Marlon Brando, Martin Sheen, Robert Duvall. Lorch, 6:30 & 9:15 p.m. **C2. "Annie Hall"** (Woody Allen, 1977). Woody Allen, Diane Keaton. AH-A, 7, 8:45 & 10:30 p.m. **MED. "Reds"** (Warren Beatty, 1981). Warren Beatty, Jack Nicholson, Diane Keaton. MLB 3; 5 & 8:30 p.m. **CFT. "Eraserhead"** (David Lynch, 1977). Profound, macabre story of the relationship between a monster and a man. Mich., 7 & 11 p.m. **"Elephant Man"** (David Lynch, 1981). John Hurt, Anthony Hopkins. Mich., 8:40 p.m.

6 SUNDAY

★ **"Israel's Sephardic Jews": Ann Arbor Jewish Cultural School.** Talk by Aviva Mutchnik Kleinbaum of Aviva at

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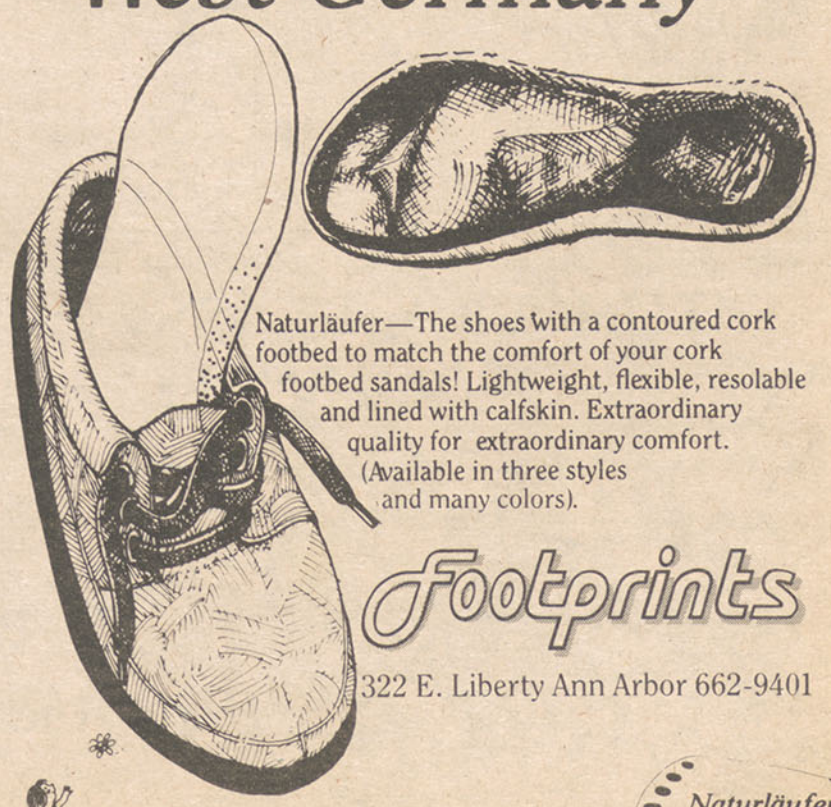

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★ **"Shrub Identification": Washtenaw County Parks and Recreation Commission Nature Walk.** Walk through the County Farm Park at Platt and Washtenaw. Bring a sack lunch and a field guide with a key. *10 a.m.-1 p.m. Meet in County Service Center East Classroom, 4133 Washtenaw (entrance on Hogback). Free. 973-2575.*

★ **"Pantheism and the Cosmic Consciousness": Ann Arbor Unitarian Fellowship.** Talk by Ann Arborite Howard LePiors. Also this month, Central Michigan management professor Albert Steigerwalt discusses **"The U.S. and World Economies: Will the Instability Ever End?"** (March 13), U-M education professor Loren Barritt discusses **"Literacy"** (March 20), and U-M nuclear engineering professor William Kerr discusses **"Improving the Operation of Nuclear Power Plants"** (March 27). All invited. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.*

★ **Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** See 5 Saturday. 10 a.m.-4:30 p.m.

★ **Point Pelee Winter Excursion: Sierra Club.** Look for birds in this Canadian national park on the southernmost point in Ontario, where two major flyways converge. Also, a visit to the nature center, skating, and a cross-country ski or hike. Dinner at the Himalayan Restaurant in Windsor. Bring money for gas and dinner. *12:30 p.m. Meet at City Hall parking lot. Free. 761-7433.*

PTP presents the national touring company production of "The 1940's Radio Hour," Mar. 4-6.

Mini-Matinee Club: Ann Arbor Recreation Department. Franz Harary and Company's **"Odyssey in Illusion"** magic show. Also, **"The Goodtime Mime Show"** by Ken Norman of the Recreation Department's Goodtime Players. For children ages 4 and up. *1:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $3 (children, $2). 994-2326.*

"The Loneliness Factor": U-M Exhibit Museum Planetarium. See 5 Saturday. 1:30, 2:45 & 4 p.m.

U-M Women's Basketball vs. Minnesota. *2 p.m., Crisler Arena. $1. 763-2159.*

"The 1940's Radio Hour": PTP Best of Broadway. See 4 Friday. 2 & 8 p.m.

"Michigan Video": Performance Network. See 4 Friday. 2-4 & 8-10 p.m.

★ **"Afrikaaner and Colonialism: Namibia": U-M South Africa Film Series.** Also this month, **"Last Grave at Dimbaza"** (March 20) and **"Six Days in Soweto"** (March 27). *7 p.m., Trotter House, 1443 Washtenaw. Free. 763-6490.*

★ **"Nuclear Arms Race: Roman Catholic Bishops' Response": U-M Wesley Foundation Henry M. Loud Lecture.** Lecture by Thomas J. Gumbleton, auxiliary bishop of the Catholic Archdiocese of Detroit and a co-author of the controversial draft of the National Council of Catholic Bishops' pastoral letter on the immorality of nuclear war. *7:30 p.m., First United Methodist Church, 120 S. State. Free. 668-6881.*

★ **Israeli Dancing: Hillel.** Instruction followed by dancing, including both traditional European Jewish folk dances and original Israeli dances. Also held March 20 and 27. *7:30-8:30 p.m. (instruction), 8:30-10 p.m. (dancing), 1429 Hill. Free. 663-3336.*

Dresden Staatskapelle: University Musical Society. The world's oldest orchestra, founded in 1548, performs Zimmerman's Sinfonia, Strauss's Death and Transfiguration, and Beethoven's Symphony No. 7. *8:30 p.m., Hill Auditorium. Tickets $6-$16 at Burton Tower and at the door. 665-3717.*

FILMS

★ **AAFC. "Nran Guin (Color of a Pomegranate)"** (Sergei Paradzhanov). Biography of famed Armenian poet. Armenian, subtitles. FREE. AH-A, 7 p.m. **CG. "Hiroshima Mon Amour"** (Alain Resnais, 1959). French, subtitles. Lorch, 7 & 10:15 p.m. **"Fantastic Planet"** (Rene Laloux, 1973). Animated sci-fi. Lorch, 8:40 p.m. **HILL. "Modern Times"** (Charles Chaplin, 1936). Paulette Goddard, Charlie Chaplin. Hillel, 7 & 9 p.m. **CFT. "Dressed to Kill"** (Brian De Palma, 1980). Michael Caine, Angie Dickinson. Mich., 7:30 & 9:30 p.m.

7 MONDAY

★ **Exhibition and Sale of Original Movie Posters: Michigan Union.** Original movie publicity posters, some more than 40 years old, featuring Bogart, Astaire and Rogers, Valentino, and more. Continues through March 9. *9 a.m.-5 p.m., Michigan Union. Free. 763-5900.*

★ **Michigras Film Festival: UAC.** Tab Hunter and Fabian in **"Ride the Wild Surf"** (6 p.m.), the Monkees and Annette Funicello in **"Head"** (8 p.m.), and Timothy Bottoms and Cybill Shepherd in **"The Last Picture Show"** (10 p.m.). *6 p.m., Lecture Room 3, Modern Languages Bldg. Free. 763-1107.*

★ **"Kokotsu No Hito (The Twilight Years)": U-M Center for Japanese Studies Film Series.** Shiro Toyota's beautiful and evocative 1974 film adaptation of Sawako Ariyoshi's novel about an old couple with senile dementia. *7 p.m., Lorch Hall. Free. 764-6307.*

"The Ghost Dancers": Performance Network Works in Progress (Washtenaw Council for the Arts). Staged reading of Alan Shaw's musical drama about the death of Sitting Bull and the strange religion, mixing Christianity and Indian ritual, that arose in the 1890's among the vanquished Indian tribes. Discussion with author, director, and actors follows. *7 p.m., Performance Network, 408 W. Washington. $2. 663-0681.*

★ **"Intensive Gardening": Project Grow.** Slide show/discussion on high-yield raised-bed gardening techniques. *7:30-9:30 p.m., Friends Meeting House, 1420 Hill. Free. 996-3169 (M-F mornings).*

★ **Strategy Meeting: Washtenaw County Committee Against Registration and the Draft.** Planning for public meetings in April with John Judge, the founder of STP/STP ("Stop the Pentagon/Serve the People") and with a representative of the Black Veterans for Social Justice. *7:30 p.m., First Unitarian Church, 1917 Washtenaw. Free. 482-0546, 662-5189.*

★ **Ann Arbor Recorder Society Monthly Meeting (Washtenaw Council for the Arts).** Beginning to advanced players of the recorder and other early instruments invited. *8 p.m., Forsythe School Band Room, 1655 Newport. Free. 662-8374.*

Improvisation Workshop: Eclipse Jazz (Washtenaw Council for the Arts). Led by David Swain, leader of the II-V-I Orchestra and a saxophone player with the Urbations. Meets every Monday. All invited. *8-9:30 p.m., Trotter House, 1443 Washtenaw. $2. 763-5924.*

★ **Guild House Poetry Reading.** Will and Chuck Cares read from their work. Also this month, Vicki Jean Beauchamp and Adam Brooke Davis (March 14). Gary Zebrun and Tish O'Dowd Ezekiel (March 21), and John Peter Beck and David A. Epstein (March 28). *8 p.m., 802 Monroe. Free. 662-5189.*

"The Father": PTP Showcase Series. Strindberg's powerful tragedy of passionate wills turned furiously destructive by the stringencies of modern social structures. Performed by 2nd year M.F.A. students and directed by Radu Penciulescu, a prominent Hungarian director and now the U-M drama department's senior acting teacher. *8 p.m., Trueblood Arena, Frieze Bldg., 105 S. State. Tickets $3.50 (groups of 20 or more, $2.50) at the Michigan League Ticket Office and at the door. 764-0450.*

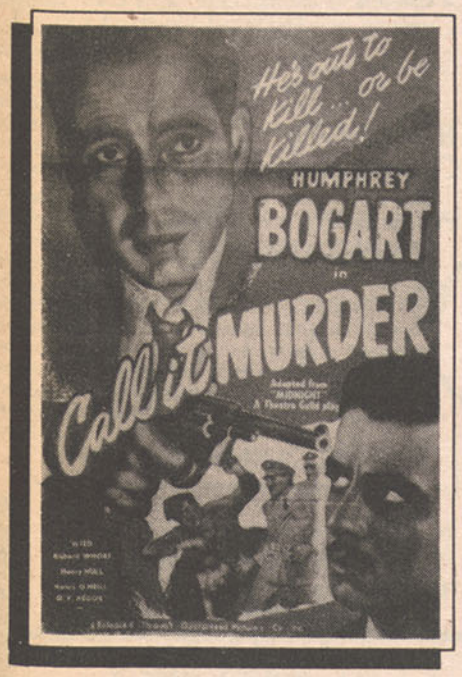
True Grist Dinner Theater presents "Barefoot in the Park," every Wed.-Sun. through March 26.

Concerto Castello: Academy of Early Music Concert Series (Washtenaw Council for the Arts). A program of 17th-century music by this visitng ensemble of European and American musicians who get together for a concert

tour about once a year. Includes Dana Maiben, violin; Charles Toet and Alice Robbins, trombone; Bruce Dickey, cornetto; and Frances Fitch, harpsichord and organ. *8 p.m., Michigan Union Pendleton Room. $5 (students & seniors, $3). 996-1316.*

FILMS

CG. Japanese Film Series. "Kokotsu No Hito (The Twilight Years)" (Shiro Toyota, 1974). See Events. Lorch, 7 p.m.



The Michigan Union presents an exhibit and sale of original movie posters, Mon.-Tues., Mar. 7-8.

8 TUESDAY

★ **Recycle Ann Arbor.** See 1 Tuesday and accompanying map. Collection date for area "B," the area bounded by Arborview, Miller, and Maple.

★ **Booked for Lunch: Ann Arbor Public Library.** Local social psychologist Lawrence Kersten and local child and adolescent therapist Karen Kayser Kersten, co-authors of *The Love Exchange,* discuss the topic "Your Personality and the Ability to Love." Broadcast live on cable channel 8. *12:10 p.m., Ann Arbor Public Library. Free. Bring a bag lunch; coffee & tea provided. 994-2342.*

★ **Monthly Meeting: Huron Valley Rose Society.** Potluck dinner followed by a question and answer session with a panel of professional consulting rosarians. A chance to get some good advice on what to do for your roses this spring and summer. Bring a dish to pass and table service. Beverages provided. *6:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.*

21st Ann Arbor 16mm Film Festival. Six nights of the newest in experimental, avant-garde, and independent films. Expect a grab-bag of film styles, including both wacky and serious narratives, political documentaries, abstract animation, parodies, the newest in avant-garde film art, and more. Entrants from throughout the U.S. and Canada compete for more than $4,500 in prize money. Each show is different. *7, 9 & 11 p.m., Michigan Theater. $2.50 per show, $6 per night, $25 for a festival pass. 668-8480.*

★ **"A Feminist Look at Militarism": Women's International League for Peace and Freedom.** Panel discussion with Dee Axelrod of the Michigan Alliance for Disarmament, Elizabeth Douvan of the U-M Women's Studies Program, Anne Laurance of Church Women United, Kathy Munnell representing Third World women, and Kathy Peabody of the National Organization for Women. In celebration of International Women's Day. *7:30 p.m., Friends Meeting House, 1420 Hill. Free. 483-0058 (eves.).*

Ballet Folclorico de Mexico: University Musical Society. The National Folk Ballet of Mexico offers a whirlwind journey through Mexico's diverse provinces. Colorful pageantry, music, and dancing. *8 p.m., Power Center. Tickets $7-$11 at Burton Tower and at the door. 665-3717.*

★ **"The Miracle of Dutch": Netherlands-America University League.** Lecture by University of Minnesota Dutch writer-in-residence Hugo Brandt-Corstius. *8 p.m., U-M International Center, 603 E. Madison. Free. 763-6865.*

"The Father": PTP Showcase Series. See 7 Monday. 8 p.m.

FILMS

CG. "21st Annual Ann Arbor 16mm Film Festival." See Events. Mich., 7, 9 & 11 p.m.

9 WEDNESDAY

"Thrills and Chills Among the Ruins": Town Hall Celebrity Lecture Series. Lecture by Iris Love, a distinguished and flamboyant classical archaeologist who has recently been excavating the ancient Greek city of Knidos, now in Turkey. Her most important discovery there was the 1969 recovery of the lost temple of Aphrodite and its attendant buildings, altars, treasuries, and the sanctuary dedicated to her mystery rites. Proceeds benefit the Margaret Waterman Alumnae Group's scholarships for U-M undergraduate women. *10:30 a.m., Lydia Mendelssohn Theater. $7 at the door. 971-7570.*

★ **"Pashka": Kitchen Port.** Lenore Mattoff demonstrates how to prepare this Russian Orthodox dessert made of pressed cheese and almonds. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **Ann Arbor Friends Meeting.** An unprogrammed mix of silence and individual talk, in the Quaker style, commemorating the victims of the March 9, 1945, firebombing of Tokyo and all other victims of conventional warfare. Organizers feel that public attention to the horrors of nuclear war should not allow us to forget the consequences of conventional warfare. All invited. *7 p.m., Friends Meeting House, 1420 Hill. Free. 761-5077.*

★ **Photography Seminar: Artworlds (Washtenaw Council for the Arts).** Introduction to the camera, the studio, and the darkroom by members of the Artworlds photography staff. Refreshments. *7-10 p.m., Artworlds, 213½ S. Main. Free. 994-8400.*

21st Ann Arbor 16mm Film Festival. See 8 Tuesday. 7, 9 & 11 p.m.

★ **"Gliding and Soaring in Sailplanes": Napoleon Soaring Club.** Veteran local sailplane "soarer" John Campbell shows a soaring film, briefly discusses the sport as pursued in Michigan, and answers basic questions. *7:30-8:30 p.m., 296 Dennison, 501 E. University. Free. 764-2540.*

★ **Dog Training and Care Clinic: Humane Society of Huron Valley.** Topics include your dog's personality, feeding, household behavior, housebreaking, crating, chewing, grooming, health care, and basic obedience. Questions welcomed. *8-9:30 p.m., 3100 Cherry Hill Rd. (off Plymouth, east of US-23). Free. 662-5545.*

"The Father": PTP Showcase Series. See 7 Monday. 8 p.m.

FILMS

★ **ACTION. "Sacco and Vanzetti"** (G. Montaldo, 1971). Re-enactment of famed 1920's trial. FREE. EQ, 8:30 p.m. **CG. "21st Ann Arbor 16mm Film Festival."** See Events. Mich., 7, 9 & 11 p.m. **CLC. "Casablanca"** (Michael Curtiz, 1943). Humphrey Bogart, Ingrid Bergman. SA, 5, 7:30 & 9:30 p.m. **C2. "The Front"** (Martin Ritt, 1976). Woody Allen. Lorch, 7 & 9 p.m. **HILL. "Rules of the Game"** (Jean Renoir, 1939). French, subtitles. Hillel, 7 & 9 p.m.

The Women's International League for Peace and Freedom celebrates International Women's Day, Tues., Mar. 8.

10 THURSDAY

★ **Noon Hour Film Series: U-M Women's Studies.** See 3 Thursday. **"The Willmar 8"** (Mary Beth Yarrow & Julie Thompson, 1980) is about an 18-month strike protesting sex discrimination by eight women bank workers in a small Minnesota town.

★ **Music at Mid Day: Michigan Union Arts Programs.** Gail Arnold, viola da gamba, and Bradley Brookshire, harpsichord, perform Bach's Sonata No. 2 in D major. *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★ **Poetry Reading: U-M English Department.** John Matthias, who teaches at both Cambridge University and Notre Dame, reads from his short lyrics and long sequences. *4 p.m., Rackham, East Conference Room. Free. 764-6330.*

★ **"Believing and Knowing: The Magic Twins": School of Metaphysics.** Lecture by Matt Brandow of the School of Metaphysics. *7 p.m., Room 211, Community High School, 401 N. Division. Free. 996-1363.*

21st Ann Arbor 16mm Film Festival. See 8 Tuesday. 7, 9 & 11 p.m.

★ **"Candidates' Night": Sierra Club.** Either the mayoral candidates or some of the city council candidates discuss their positions and answer questions on environmental

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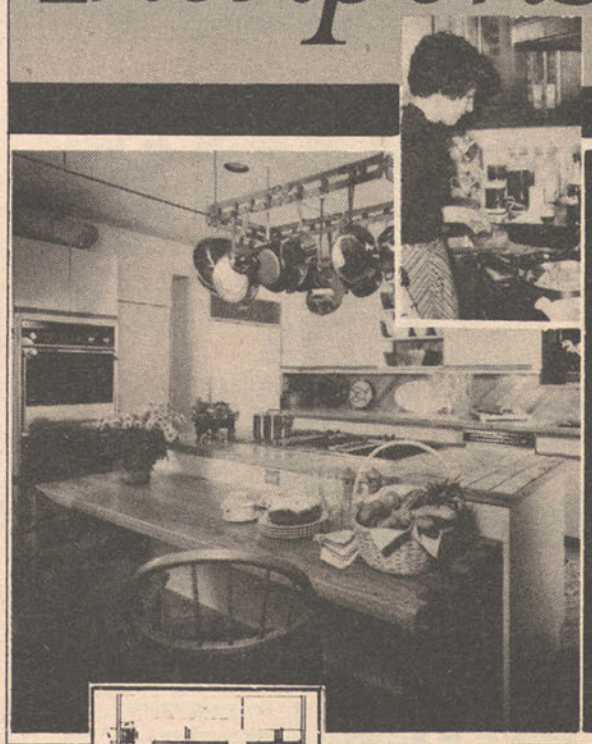

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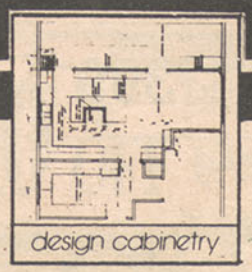

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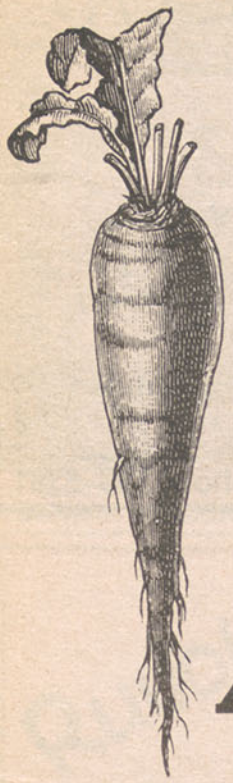

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issues. *7:30 p.m., Ann Arbor Public Library. Free. 662-4068.*

★**"Environmentalists Meet Bullard and Pollack": Ecology Center.** Ecology Center members discuss Michigan environmental issues with state senator Lana Pollack and state representative Perry Bullard. Informal. *7:30 p.m., Leslie Homestead, 1831 Traver. Free. 761-3186.*

"Now. . .After All These Years": U-M Conference on the Holocaust. Documentary film explores different perceptions of life in a small German village by interviewing longtime German inhabitants and their Jewish former neighbors. *7:30 & 9 p.m., Hillel, 1429 Hill. $2. 663-3336.*

U-M Men's Basketball vs. Iowa. *8 p.m., Crisler Arena. $5. 764-0247.*

★**Outreach Membership Meeting: Democratic Socialists of America/Ann Arbor.** Michigan National Organization for Women president Margot Dudley-Morrow discusses the gender gap and the prospects for feminist politics. *8 p.m., Michigan Union. Free. 662-4497.*

"Lunch Hour": Ann Arbor Civic Theater Main Street Productions (Washtenaw Council for the Arts). Charles Sutherland directs the Michigan premiere of Jean Kerr's most recent comedy. (Its successful Broadway run starring Gilda Radner closed recently.) A young woman who sees herself as an uninteresting and insignificant housewife tells a psychic counselor that his wife is having an affair with her husband. This rash gesture initiates a humorously thoughtful exploration of two marriages which have failed to undergo needed changes over the years. Stars Rich Roselle, Nada Radakovitch, and Laurie Atwood. *8 p.m., 338 S. Main. $3. 662-7282.*

Filmmakers from all over the U.S. and Canada show their latest creations at the 21st Ann Arbor 16mm Film Festival, Tues.-Sun., Mar. 8-13.

★**"The Future of 1984": U-M English Department.** A three-day conference on the contemporary relevance of George Orwell's gloomily prophetic 1949 novel. Tonight, an opening lecture by U-M law professor Francis Allen and a response from Nobel Prize-winning poet Czeslaw Milosz. *8 p.m., Rackham Auditorium. Free. 764-6357.*

"The Mother Lode": Performance Network (Washtenaw Council for the Arts). Midwestern playwright John L. Beem's award-winning drama about two 1940's news reporters who discover more than they bargained for when they go to Calumet, Michigan, to research a feature story about the 1913 "Italian Hall" tragedy, when 74 people were crushed to death in a stairwell as they attempted to flee a building they thought was on fire. *8 p.m., Performance Network, 408 W. Washington. $5. 663-0681.*

Impact Jazz Dance Company: UAC. U-M non-dance students in jazz-style dances to the music of Leonard Bernstein, Andrew Lloyd Webber, David Bowie, Bob James, and others. *8 p.m., Lydia Mendelssohn Theater. $2.50. 763-1107.*

"The Father": PTP Showcase Series. See 7 Monday. 8 p.m.

Faculty Concert: EMU Dance Department. *8 p.m., 106 Warner, EMU campus. $3. 487-4400.*

"Barefoot in the Park": Flying Taxi Theater. Neil Simon's popular comedy about young newlyweds in an impossible apartment in New York City. Pat Rector directs. Starring Black Sheep Theater veterans Larry Rusinsky, Alison Maker, Alene Blomquist, and Tim Henning, and newcomers John Bender and Bill Siemers. Additional performances March 11-12, 17-19, and 24-26. *9:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. $7 (seniors & students, $5; high school age and younger, $3). 428-7000.*

FILMS

AAFC. "Rude Boy" (Jack Hazam, David Mingay, 1980). Featuring The Clash. AH-A, 7 & 9:15 p.m. **CG. "21st Ann Arbor 16mm Film Festival."** See Events. Mich., 7, 9 & 11 p.m. **CLC. "Nine Lives of Fritz the Cat"** (Robert Taylor, 1974). Continuation of animated saga. SA, 5, 7:30 & 9:30 p.m.

11 FRIDAY

★**"The Future of 1984": U-M English Department.** See 10 Thursday. On today's program: former U.S. Senator Eugene McCarthy and State Senator Lana Pollack. 9:30 a.m.-5 p.m.

★**"Family Funfest": WAAM Radio.** Booths and display areas by more than 70 area merchants include furniture, fabrics, automobiles, and more. Entertainers include Elvis impersonator Jim Burlison, the top-40 band Sunshine Express, and others. More than 25,000 attended last year. *10 a.m.-9 p.m., Arborland Shopping Center. Free. 971-1600.*

★**"Armenian Manuscripts with Silver Plaques": U-M "Armenian Odyssey."** Lecture by UCLA Armenian studies professor Avedis Sanjian. *7 p.m., Angell Hall Auditorium A. Free. 764-0351.*

21st Ann Arbor 16mm Film Festival. See 8 Tuesday. 7, 9 & 11 p.m.

★**"Solar Prominences: Who's To Blame?": University Lowbrow Astronomers.** Wayne State physics graduate student Don Luttermoser discusses the causes of phenomena that look like flames leaping from the surface of the sun. *7:30 p.m., 5006 Angell Hall. Free. 764-3446.*

★**Asteroids: AstroFest 121.** They're far more than a video game. Asteroids, much more than the big objects like planets and suns, may dominate the politics and economics of the next century. They're full of precious metals and other substances we'll want to mine, including organic materials in which the average asteroid is as rich as the average oil shale. And *we can and should mine them to the core and get rid of the excess* (all possible with easily developable technology) for a very simple reason: the asteroids most accessible from Earth (some, believe it or not, are actually easier to reach than the Moon is) *are all going to hit us* sooner or later—at speeds of at least 7 miles per second.

An asteroid impact on Earth 65 million years ago may have been what killed 75% of all then-living animal species—including the dinosaurs. There have been five such mass extinctions in the past 600 million years—just about as many as the calculated frequency of large asteroids hitting Earth. One much smaller hit Siberia in 1908, causing "only" the devastation of a large H-bomb; fortunately, due to the remoteness of the impact site, nobody at all was killed—*that* time. (But there should be an impact at least that big each century—and no one today can predict where. Once you've digested that, consider this: such a catastrophe could easily be taken, by whatever nation it happened to, as a nuclear attack by whomever they consider their enemy—i.e. by the MAD doctrine, the signal to launch their full counter-attack.) *—Jim Loudon. 7:30 p.m., Modern Languages Bldg., Auditorium 3. Free. 994-3966.*

Balkan and French Canadian Folk Dance Workshops: U-M Folk Dance Club. A three-day series of workshops by Camille Brochu, a native French Canadian who has also done extensive research on Bulgarian and Macedonian folk dances. Tonight, beginning Bulgarian, Macedonian, and French Canadian set dancing (similar to contra and square dancing). *8-10 p.m. (instruction), 10 p.m.-midnight (request dancing), 2nd floor dance studio, Town Center Plaza, 210-216 S. Fourth Ave. $2.50 ($13 for entire weekend; $3 for each Sat.-Sun. session). To register, call 971-5194, 665-9427.*

Wynton Marsalis: Eclipse Jazz (Washtenaw Council for the Arts). Dubbed the "new wonder boy of mainstream jazz" by *Newsweek,* this twenty-one-year-old trumpeter has been a featured soloist with the New Orleans Philharmonic and music director for Art Blakey's Jazz Messengers. His first album as a band leader was the best-selling debut jazz record in yaers; he has also recorded a classical album with the Prague Symphony and performed on Herbie Hancock's world tour. *8 p.m., Power Center. Tickets $8.50 at Schoolkids, PJ's Used Records, Where House Records, and Hudson's. 763-6922.*

Solo Alliance in Concert (Washtenaw Council for the Arts). Program: dancers Kathy Gantz Morse and guest artist Brenda Miller Slomovits in collaboration with a series of paintings by Judy Goings and music by Sandor Slomovits of Gemini; "A Song," a collage of musical styles composed and performed by guitarist Gary Karp; three groups of three poems by Rob Hejna, along with a short ballad sung in a duet with Karp; a dance piece to Renaissance horn music choreographed by Alice Hinterman; a dance duet by choreographer Lesley Kabza-Hebert and guest Beverly Schuster; and a display of photographs by Robert Morse. *8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

★**"My Favorite Dickens Novels": Ann Arbor Dickens Fellowship.** Talk by SUNY-Fredonia English professor Al Dunn. *8 p.m., 326 Hutchins Hall, U-M Law Quad. Free. 663-1381.*

★**U-M Piano Recital.** Performance by doctoral candidate Tibor Szasz, a gifted concert pianist who has performed widely in Europe. *8 p.m., School of Music Recital Hall, Baits Drive (off Broadway). Free. To confirm, call 763-4726.*

★**U-M Symphony Band and Wind Ensemble.** H. Robert Reynolds conducts. Always interesting. *8 p.m., Hill Auditorium. Free. To confirm, call 763-4726.*

"Lunch Hour": Ann Arbor Civic Theater Main Street Productions. See 10 Thursday. 8 p.m.

"The Mother Lode": Performance Network. See 10 Thursday. 8 p.m.

"The Father": PTP Showcase Series. See 7 Monday. 8 p.m.

Impact Jazz Dance Company: UAC. See 10 Thursday. 8 p.m.

Faculty Concert: EMU Dance Department. See 10 Thursday. 8 p.m.

"Shapiro Roast": UAC Michigras. U-M administrators and students take pot shots at the guest of honor, U-M President Harold Shapiro. Proceeds go to the U-M Financial Aid Office. *8:30 p.m., Michigan Union Pendleton Room. $5. 763-1107.*

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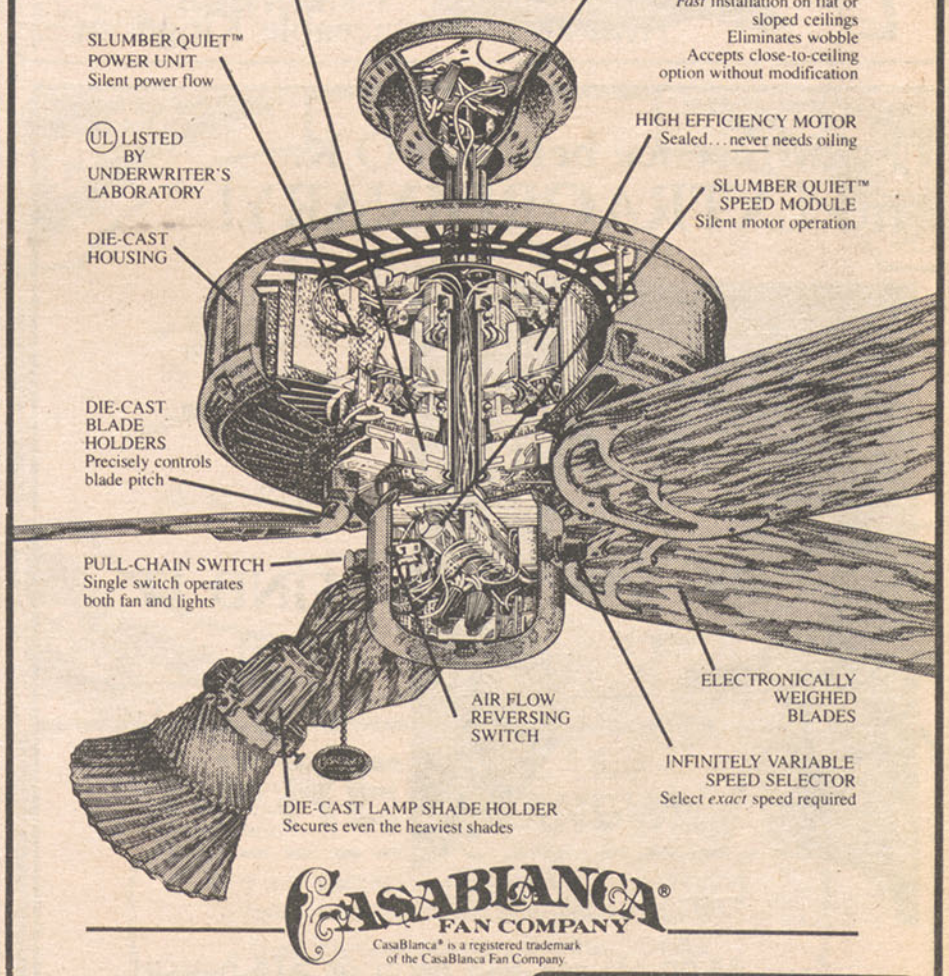

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FILMS

AAFC. "The Woman Next Door" (Francois Truffaut, 1981). French, subtitles. Lorch, 7 & 9:15 p.m. **ACTION. "Mata Hari"** (George Fitzmaurice, 1932). Greta Garbo, Lionel Barrymore. MLB 4; 7 p.m. **"Witness for the Prosecution"** (Billy Wilder, 1957). Marlene Dietrich, Tyrone Power. MLB 4; 9 p.m. **CG. "21st Ann Arbor 16mm Film Festival."** See Events. Mich., 7, 9 & 11 p.m. **CLC. "The Howling"** (Joe Dante, 1981). Dee Wallace, Patrick Macnee. SA, 7:30, 9:30 & midnight. **C2. "Days of Heaven"** (Terrence Malick, 1978). Richard Gere, Brooke Adams. Nat. Sci., 7, 8:45 & 10:30 p.m.

Gary Karp's musical collage, "A Song," at the Solo Alliance concert, Fri.-Sat., Mar. 11-12.

12 SATURDAY

★ **Recycle Ann Arbor.** See 1 Tuesday. The Bader School pickup is open for residents of the Arbor Hills area. 10 a.m.-3 p.m.

★ **"Family Funfest": WAAM Radio.** See 11 Friday. 10 a.m.-9 p.m.

Balkan and French Canadian Folk Dance Workshops: U-M Folk Dance Club. See 11 Friday. 10 a.m.-12:30 p.m. & 2-4:30 p.m. (instruction), 8 p.m.-1 a.m. (party with live music by the Ann Arbor Brown Bag International Folk Dance Band).

★ **"The Future of 1984": U-M English Department.** See 10 Thursday. 10 a.m.-noon.

"Too Much Noise": Black Sheep Children's Theater. Original play by Steve Stuhlbarg, followed by music and audience participation. For ages 4-10. Also this month, Fran Gerken-Foster's **"The Leprechaun League"** (March 19) and Bill Siemers's **"Katie and Her Magic Cat"** (March 26). *11 a.m. & 1 p.m., Black Sheep Theater, 138 E. Main, Manchester. $2 (adults with 3 or more children, free). 428-7000.*

★ **"Mike's Chicken": Kitchen Port.** Mike Gauvin of The Little Dipper demonstrates this chicken recipe to be featured in *Better Homes and Garden's* "He Cooks" column this May. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

21st Ann Arbor 16mm Film Festival. See 8 Tuesday. 1, 7, & 9 p.m. 1 p.m. show is free.

★ **"Food and World Instability": Gray Panthers of Huron Valley Open Meeting.** Talk by U-M medical biologist Jimmy Spearow and local food and diet activist Cheryl Newell. All invited. *3-5 p.m., New Fire Station 2nd floor conference room, 107 N. Fifth Ave. Free. 663-5348.*

U-M Men's Basketball vs. Northwestern. *4 p.m., Crisler Arena. $5. 764-0247.*

Michigras: UAC. The entire Union is thrown open for the final night of this week-long student-organized festival. Casino games, arcade games and contests, poker contest, dance marathon, entertainment, free ping pong and billiards, and at midnight, a champagne brunch and buffet breakfast. *7:30 p.m., Michigan Union. $3 ($5 for two). 763-1107.*

Winter Warming: Ann Arbor Democratic Party. Music, skits, and special guests. Cash bar, snacks. *8 p.m.-1 a.m., First Unitarian Church, 1917 Washtenaw. $7.*

Phoebe Snow: U-M Office of Major Events. An exceptionally versatile singer blending elements of blues, folk, jazz, and rock, Phoebe Snow has built her considerable reputation both on her own richly emotional original songs and her virtuoso interpretive skills. *8 p.m., Power Center. Tickets $8.50 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-2071.*

Trinidad Tripoli Steel Band: WEMU Depot Town Winter Jazz Series. Hugh Borde, his seven children, and a family friend in a percussion ensemble. Originally from Trinidad, the Borde family has lived in Ypsilanti since 1977. The band's music has been heard by audiences at the White House, Rockefeller Center, and at state fairs and college campuses throughout the country. Their sultry, high-energy music, mainly calypso and reggae, also includes classical, jazz, and disco. Immensely popular with both listeners and dancers in the audience. *8 p.m., Indoor Farmers Market, Depot Town, Ypsilanti. Tickets $6 in advance from Schoolkids, Huckleberry's Party Story, Depot Town merchants, and WEMU. $6.50 at the door. 487-2229.*

Blue Oyster Cult: U-M Office of Major Events. One of the most durable and popular heavy metal rock bands, featuring thunderous guitars and a boisterous metaphysical gloom. *8 p.m., Hill Auditorium. Tickets $9.50-$11.50 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-2071.*

Swingin' A's Square Dance Club. Square dance with local caller Ted Shaw. All invited. Also held March 26. *8-11 p.m., Forsythe School, 1655 Newport Rd. $4.50 per couple. 663-3172, 662-6673.*

Impact Jazz Dance Company: UAC. See 10 Thursday. 8 p.m.

"The Father": PTP Showcase Series. See 7 Monday. 8 p.m.

"Lunch Hour": Ann Arbor Civic Theater Main Street Productions. See 10 Thursday. 8 p.m.

"The Mother Lode": Performance Network. See 10 Thursday. 8 p.m.

Solo Alliance in Concert. See 11 Friday. 8 p.m.

I Solisti Aquilani: University Musical Society. Italy's foremost baroque ensemble, with special guest Gary Karr, an American considered the world's leading double bassist. On the program: works by Corelli, Pergolesi, Rolla, Dragonetti, Zafred, and Bucchi. *8:30 p.m., Rackham Auditorium. Tickets $6-$9 at Burton Tower and at the door. 665-3717.*

Ramblin' Jack Elliott: The Ark. The foremost interpreter of Woody Guthrie, and the most imitated folk-style singer and guitar player of the 60's and 70's. Pete Seeger has called Elliott "one of the finest pickers, singers, and all-round stage performers I've ever seen." Elliott's enthusiasm for performing is a notoriously on-again, off-again affair, but when he's on, there's no one better. Reports from recent concerts are that he's decidedly on again. 9 p.m., The Ark, 1421 Hill. $6 at the door. 761-1451.

FILMS

AAFC. "Tron" (Steven Lisberger, 1982). Jeff Bridges, Bruce Boxleitner. AH-A, 7 & 9 p.m. **ACTION. "Dersu Uzala"** (Akira Kurosawa, 1975). Japanese, subtitles. MLB 4; 7 & 9:30 p.m. **CG. "21st Ann Arbor 16mm Film Festival."** Admission free for 1 p.m. showing. Mich. 1, 7 & 9 p.m. **CLC. "The Howling"** (Joe Dante, 1981). Dee Wallace, Patrick Macnee. SA, 7:30, 9:30 & midnight. **C2. "Body Heat"** (Lawrence Kasdan, 1981). William Hurt, Kathleen Turner. Lorch, 7 & 9:15 p.m. **GAR. "Swept Away"** (Lina Wertmuller, 1975). Italian, subtitles. HH Rm 100, 7 & 9:15 p.m. **MED. "Blade Runner"** (Ridley Scott, 1982). Harrison Ford. MLB 3; 7 & 9 p.m. **WF. "Up in Smoke"** (Lou Adler, 1978). Cheech and Chong's debut film. Nat. Sci., 7, 8:40 & 10:20 p.m.

Rich Roselle and Laurie Atwood star in the Civic Theater's production of the hit comedy, "Lunch Hour," Mar. 10-12 and 17-19.

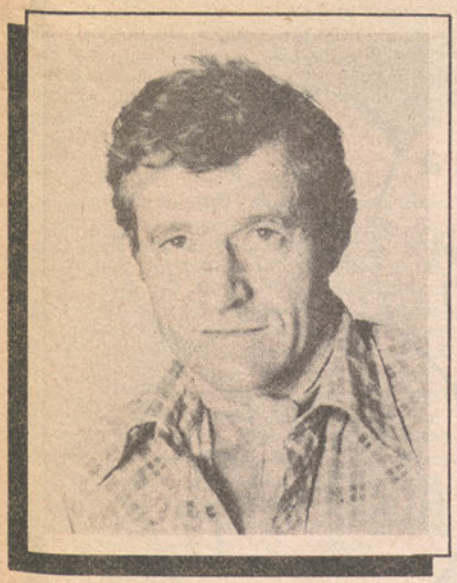
13 SUNDAY

★ **Second Sunday Open House: Motor City Organ Society.** Henry Aldridge performs, followed by an open console in which members of the audience are invited to try their hand at the big Barton Theater organ. Coffee and donuts at intermission. *10 a.m., Michigan Theater. Free. 663-1829.*

★ **"Family Funfest": WAAM Radio.** See 11 Friday. Noon-5 p.m.

Balkan and French Canadian Folk Dance Workshops: U-M Folk Dance Club. See 11 Friday. Special session in French Canadian step dancing (similar to American clogging) in the Michigan League basement. 12:30-3 p.m.

★ **"World Citizen Symposium": U-M International Business and Economic Club.** Representatives from the U-M, Renault, and Domino's Pizza discuss the business importance of international relations, inexpensive travel abroad, and how to obtain international business internships. *1-5 p.m., Hale Auditorium, U-M Business School, 904 Monroe. Free. 763-9488.*



Ramblin' Jack Elliott makes his long-awaited return to The Ark, Sat., Mar. 12.

Monthly Meeting: Women's Health Forum. Local body therapist Paula Koepke discusses **"A Woman's Touch in Healing,"** local registered nurse and "super-learning" teacher Elisabeth Brown discusses "New Games," and Kate Conlin and Bronwin Esterbrook discuss "Healing Experiences With Our Children." *2-5 p.m., First Baptist Church Memorial Lounge, 512 E. Huron. $2 donation. 663-1961.*

★ **Old St. Patrick's Church Open House.** A chance to tour the church and rectory buildings of Michigan's oldest English-speaking Catholic parish, founded in 1831. The present church, a registered state and national historic landmark, was built in 1877. Choir recital at 3:30 p.m. Refreshments. *2-5 p.m., Old St. Patrick's Church, 5671 Whitmore Lake Rd. (old US-23). Free. 662-8141.*

"The Father": PTP Showcase Series. See 7 Monday. 2 p.m.

★ **"The Importance of the Holocaust to Christians": U-M Conference on the Holocaust.** Talk by Temple University religion professor Franklin Littel. *2:30 p.m., Rackham Amphitheater. Free. 663-3336.*

Homegrown Women's Music Series. Singer/guitarist Pam Parrott, comedy performer S. L. Storrer, and singer/songwriter/guitarist Ann Doyle. *7 p.m., Performance Network, 408 W. Washington. $3. 665-8202, 663-2209.*

★ **"Alternative Printing Processes: Liquid Emulsion and Cyanotype": Artworlds Photography Club.** Lecture/demonstration by local photographer Pat Schneider. *7 p.m., Artworlds, 213½ S. Main. Free. 994-8400, 996-2424.*

21st Ann Arbor 16mm Film Festival. See 8 Tuesday. Winners and highlights. 7, 9 & 11 p.m.

★ **"Songs from a World That Is No More": U-M Conference on the Holocaust.** Cantor Harold Orbach of Temple Israel in West Bloomfield performs Jewish songs from the ghettoes, the resistance, and concentration camps. *7:30 p.m., Michigan Union Pendleton Room. Free. 663-3336.*

FILMS

★ **AAFC. "Nahabet," "A Slap in the Face"** (Henrik Malian). Armenian film festival. Armenian, subtitles. FREE. AH-A, 7 p.m. **CG. "21st Ann Arbor 16mm Film Festival."** Winners' night. Mich., 7, 9 & 11 p.m. **CLC. "The Howling"** (Joe Dante, 1981). Dee Wallace, Patrick Macnee. SA, 2 & 5 p.m. **HILL. "My Fair Lady"** (George Cukor, 1964). Rex Harrison, Audrey Hepburn. Lorch, 1 p.m. **"Mr. Klein."** French, subtitles. Lorch, 7 & 9 p.m.

14 MONDAY

"Hostage": Performance Network Works in Progress. See 7 Monday. Carol Sheldon's full-length drama about an adolescent boy who takes a teenage girl captive. 7 p.m.

★ **"Into the Mouths of Babes": PIRGIM.** Bill Moyers' documentary on malnutrition and other problems caused by the marketing of infant formula in Third World countries. *7:30 p.m. Angell Hall Auditorium C. Free. 662-6597.*

★ **"Birds: Talking and Tricks": Ann Arbor Cage Bird Club.** Panel discussion and demonstration by experienced club members on all aspects of bird education, from talking and tricks to toilet training. Live birds on display; raffle, refreshments. All invited. *7:30 p.m., Burns Park Senior Citizens Center, 1320 Baldwin. Free. 769-0245.*

★ **"The Holocaust: A Jewish Response": U-M Conference on the Holocaust.** Talk by CCNY Jewish studies professor Rabbi Irving Greenberg. *7:30 p.m., Rackham Amphitheater. Free. 663-3336.*

FILMS

★ **CG. "Middle Eastern Film Series."** Title to be announced. FREE. Lorch, 7 p.m.

15 TUESDAY

★ **Recycle Ann Arbor.** See 1 Tuesday and accompanying map. Collection date for area "C," the area bounded by Brooks, Miller, Maple, and M-14-Newport-Huron River Drive.

★ **Dance Series: Michigan Union Arts Programs.** Preview of the U-M Dance Department spring concert (see March 18-20). *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★ **"How To Create Your Life the Way You Really Want It: An Introduction to Rebirthing."** Informal presentation and discussion with rebirther Bob Egri, who refers to rebirthing as "a powerful yet gentle approach to realizing and actualizing your natural ability to create your life the way you really want it." *7:30-9:30 p.m., 1402 Hill (at Olivia). Free. 665-6924.*

★ **Monthly Meeting: Ann Arbor League of Women Voters. "The Last Epidemic,"** a film about the effects of nuclear war, and a discussion led by Ronald Bishop of the Physicians for Social Responsibility and Thelma Lauterbaugh of the League. *7:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 973-9294, 665-5808.*

★ **"The Holocaust through the Eyes of a Survivor": U-M Conference on the Holocaust.** Talk by Jack Eisner, author of *The Survivor,* a personal and historical account of the Warsaw ghetto uprising of 1943. *7:30 p.m., Rackham Amphitheater. Free. 663-3336.*

★ **"Farmers' Forum": Interfaith Council for Peace.** A panel of representatives from five different types of farming (grain, large-scale vegetable, small-scale organic, dairy, and minority-owned) answer questions about their present situation and future prospects. *7:30 p.m., Zion Lutheran Church Piper Hall, 1501 W. Liberty. Free. 663-1870.*

★ **University Symphony Orchestra and Chamber Choir.** Debussy's "Afternoon of a Faun" and "La Mer," with Carl St. Clair conducting. The Chamber Choir, directed by Thomas Hilbish, joins in for a performance of Poulenc's "Gloria." *8 p.m., Hill Auditorium. Free. 763-4726.*

Kithara Classical Guitar Series: The Ark. Cellist Karen Wingert, flutist Janet Roehm, and guitarist Corey Trager perform works for trio by Giuliani and Paganini. Also, a series of musical "homages" to Debussy, De Falla, and Dowland by De Falla, Brouwer, and Frederick Hand, respectively. *8 p.m., The Ark, 1421 Hill. $5., 761-1451, 665-8001.*

FILMS

AAFC. "Breathless" (Jean-Luc Godard, 1959). Jean-Paul Belmondo, Jean Seberg. French, subtitles. AH-A, 7 p.m. **"Weekend"** (Jean-Luc Godard, 1976). French, subtitles. AH-A, 8:40 p.m.

16 WEDNESDAY

"Automobiles and the Future: Competition, Cooperation, and Change": 3rd U-M U.S./Japan Automotive Industry Conference Public Forum. A day-long series of speakers and panel discussions on the future of the auto industry. Speakers include incoming UAW president Owen Bieber and deputy U.S. trade representative David MacDonald. *7:30 a.m. (registration), 8:30 a.m.-5 p.m., Rackham Auditorium, 915 E. Washington. $120, but free for staff, faculty, and students at any institution of higher education. 764-1489.*

"The Whys and Hows of Local Food Cooperatives": Ann Arbor "Y" (Washtenaw Council for the Arts). A chance to find out how local food coops function. Topics include personal benefits, global and political implications, and membership information. *Noon-1 p.m., Ann Arbor "Y," 350 S. Fifth Ave. $1.50. 663-0536.*

★ **"Stuffed Fish": Kitchen Port.** Mike Schwartz of Monahan's Seafood Market demonstrates. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **"Learn to Meditate in One Evening": U-M Renaissance Universal.** Seminar on yoga and meditation practice includes exercise, meditation, and discussion. Also held March 24, 8-9 p.m., in the Michigan League. *6:30-9 p.m., Michigan Union. Free. 971-6882.*

★ **Monthly Meeting: Recycle Ann Arbor.** Discussion of **"Public Education about Recycling."** New volunteers welcome; all invited. *7:30 p.m., 417 Detroit St. Free. 761-3186.*

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. PTP's resident professional equity company presents Tennessee Williams' Pulitzer Prize-winning drama about the undoing of a Southern patriarchal family by greed, ambition, and lust. Gregory Lehane directs. *8 p.m., Lydia Mendelssohn Theater. Tickets $6-$10.50 (March 16-17) and $7-$12 (March 18-20 & 24-27) at the Michigan League Ticket Office. 764-0450.*

"The 81st Blow": U-M Conference on the Holocaust. Documentary film chronicles the Holocaust through German newsreel footage. Produced by survivors living in Israel. *8 p.m., 1429 Hill. $2. 663-3336.*

Boston Symphony Orchestra: University Musical Society. Beethoven's Symphony No. 1 and Stravinsky's "Firebird" (complete). Seiji Ozawa conducts. *8:30 p.m., Hill Auditorium. Tickets $6-$16 at Burton Tower and the door. 665-3717.*

Roomful of Blues. Swinging, horn-led R&B outfit from Providence, Rhode Island, credited with instigating the growing East Coast R&B revival. Formed in 1970, Roomful has opened for dozens of major acts, including

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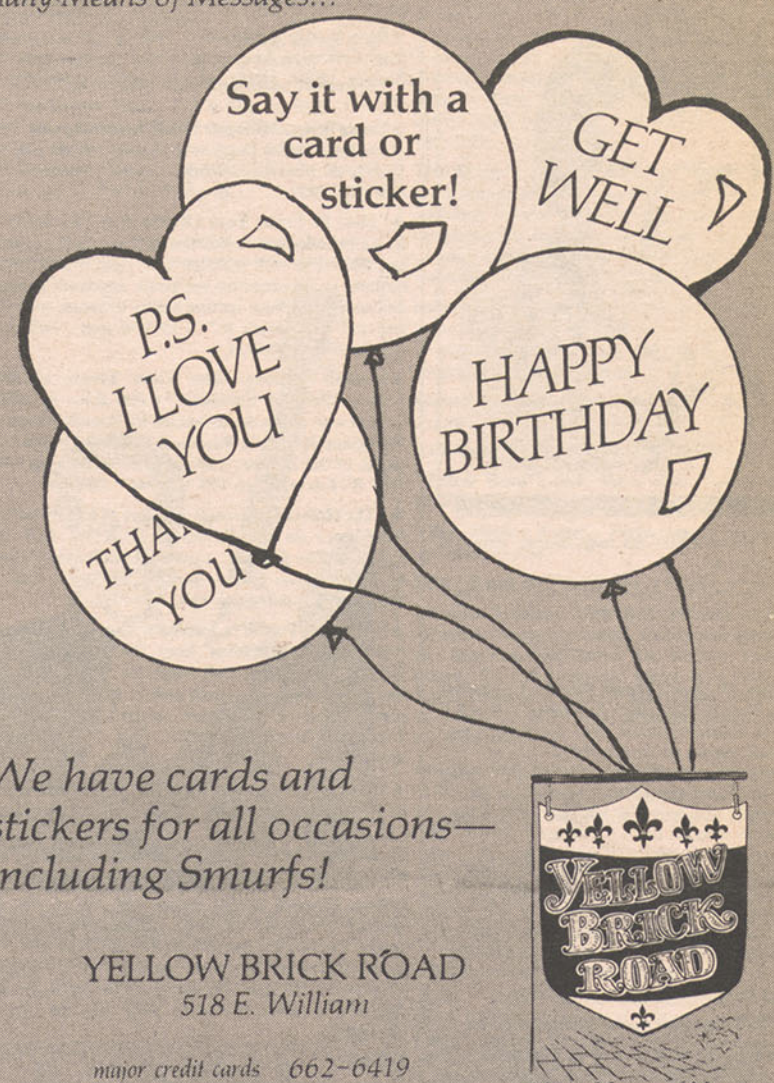

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FILMS

AAFC. "Cabin in the Sky" (Vincente Minnelli, 1943). Duke Ellington, Lena Horne, Ethel Waters. Nat. Sci., 7 p.m. **"Lady Sings the Blues"** (Sidney Furie, 1972). Diana Ross, Billy Dee Williams. Nat. Sci., 8:45 p.m. **CG. "Interiors"** (Woody Allen, 1978). Diane Keaton, Maureen Stapleton, E. G. Marshall. Lorch, 7 & 9 p.m. **CLC. "Citizen Kane"** (Orson Welles, 1941). Orson Welles, Joseph Cotton, Agnes Moorehead. SA, 5, 7:30 & 9:30 p.m. **C2. "I'm No Angel"** (Wesley Ruggles, 1933). Mae West, Cary Grant. MLB 3; 7 p.m. **"Bus Stop"** (Joshua Logan, 1956). Marilyn Monroe, Don Murray. MLB 3; 8:40 p.m. **HILL. "The 81st Blow."** Hillel, 8 p.m. **CFT. "The Harder They Come"** (Perry Henzell, 1973). Jimmy Cliff. Great reggae soundtrack. Mich., 7:40 p.m. **"Reggae Sunsplash"** (Stephan Paul, 1980). Concert film. Bob Marley, Peter Tosh, Burning Spear, Third World, and more. Mich., 9:30 p.m.

Rick's American Cafe hosts Roomful of Blues, Wed., Mar. 16.

17 THURSDAY

★ **"The Roles of Women in the Changing Middle East": U-M Center for Near Eastern and North African Studies.** Two-day conference on Middle Eastern religious traditions, women and work, women's roles in literature, and women and political struggles. Also, today only, three Elizabeth Fernea films, **"A Veiled Revolution"** (11 a.m.), **"The Price of Change"** (1:30 p.m.), and **"Women under Siege"** (7:30 p.m.). Followed by discussion led by Fernea, a well-known author and filmmaker on Middle Eastern themes. *9:30 a.m.-9 p.m. (today) & 9:30 a.m.-3 p.m. (tomorrow), 144 Lane Hall. Free. 764-8523.*

★ **"Travel in the U.S.A.": International Neighbors.** Steve Conlin of Conlin Travel Agency shows a travel film and discusses short and long trips from Ann Arbor. Children ages 3 and older invited; nursery care provided. Refreshments. *9:30 a.m., Zion Lutheran Church, 1501 W. Liberty. Free. 668-1313, 994-3669.*

★ **"The Social Organization of Production in Japanese Business": U-M Center for Japanese Studies Bag Lunch.** Talk by Youngstown University anthropologist Robert Marshall. *Noon, Lane Hall Commons Room. Free. 764-6307.*

★ **Noon Hour Film Series: U-M Women's Studies.** See 3 Thursday. **"Nobody's Victim"** (Ramsgate, 1972): practical suggestions on self-defense for women. **"A Jury of Her Peers"** (Sally Heckel, 1980): film adaptation of the 1917 short story by Pulitzer Prize-winner Sally Glaspell. A farmer's murder is used as the backdrop for exploring farmwomen's oppression in rural America.

★ **"Early American Popular Music": Michigan Union Arts Programs.** With tenor Paul Nelson and pianist Janice Evans. *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★ **Mini-Platform: Ann Arbor Democratic Party.** A draft of the Democratic platform is presented for discussion and perhaps approval. Issues include tax abatements, economic development, human and emergency services, and human rights. *7:30 p.m., Ann Arbor Public Library. Free. 662-2187.*

"The Bad Seed": Washtenaw Community College Players. W.C.C.'s first adult theater production features Maxwell Anderson's story of a very polite 12-year-old girl who has planned and committed five murders. Directed by William Devereaux, starring Mariko Phillips. *8 p.m., Washtenaw Community College Theater (Liberal Arts Bldg.), 4800 E. Huron River Drive. $2. 973-3625.*

★ **Harpsichord and Baroque Violin Recital: Academy of Early Music (Washtenaw Council for the Arts).** Academy of Early Music harpsichordist Edward Parmentier and Ars Musica violinist Shigetoshi Yamada perform an all J. S. Bach program, including Sonata No. 5 in F minor for Harpsichord and Violin, Concerto in D major (after Vivaldi) for Pedal Harpsichord, Partita No. 3 in E major for Unaccompanied Violin, and Sonata No. 3 in E major for Harpsichord and Violin. *8 p.m., School of Music Recital Hall, Baits Drive (off Broadway). Free. 996-1316.*

★ **U-M Concert Band and Chamber Winds.** *8 p.m., Hill Auditorium. Free. To confirm, call 763-4726.*

"Lunch Hour": Ann Arbor Civic Theater Main Street Productions. See 10 Thursday. 8 p.m.

"The Mother Lode": Performance Network. See 10 Thursday. 8 p.m.

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

Yeats Poetry Reading: U-M International Center. U-M English professor Bert Hornback reads from the work of the great Irish poet William Butler Yeats. *8:30 p.m., International Center, 603 E. Madison. Free. 764-9310.*

FILMS

AAFC. "The Informer" (John Ford, 1935). Victor McLaglen. AH-A, 7 p.m. **"How Green Was My Valley"** (John Ford, 1941). Walter Pidgeon, Maureen O'Hara, Roddy McDowall. AH-A, 8:45 p.m. **CG. "The Great Dictator"** (Charlie Chaplin, 1940). Paulette Goddard, Charlie Chaplin. Lorch, 7 p.m. **"The Raven (Le Corbeau)"** (Henri-Georges Clouzot, 1943). French, subtitles. Lorch, 9:20 p.m. **CLC. "The Seduction"** (David Schmoeller, 1982). Morgan Fairchild, Andrew Stevens. SA, 5, 7:30 & 9:30 p.m. **MED. "The Stunt Man"** (Richard Rush, 1980). Peter O'Toole, Steve Railsback. Nat. Sci., 7 & 9:15 p.m. **CFT. "Female Trouble"** (John Waters, 1975). Divine. Mich., 8:40 p.m. **"Desperate Living"** (John Waters, 1977). Edith Massey. Mich., 7 & 10:20 p.m.

18 FRIDAY

"The Bad Seed": Washtenaw Community College Players. See 17 Thursday. Today only, a dinner theater performance ($15). 6 p.m. (dinner), 8 p.m. (performance).

★ **"Adoption in Michigan": Ann Arbor Area Resolve.** Talk by Dearborn attorney Noel Keane. *7:30 p.m. Free. For location, call 769-2093.*

★ **"The Basics of Astrology": School of Metaphysics.** Lecture by School of Metaphysics director Linda Frost. *7:30 p.m., 209 N. Ashley. Free. 996-1363.*

"Mostly Brass." Approximately 30 local university-level and professional musicians perform works for brass and for brass with organ and/or percussion. Includes premiere of little-known work by the late American composer Carl Ruggles, a new arrangement for brass of the Pachelbel Kanon, some 1860's brass band music, and works by Copland, Janacek, Gabrielli, Dupre, Gigout, and Salzedo. *8 p.m., St. Andrew's Episcopal Church, 306 N. Division. $2. 662-1658.*

"Gandhi: The Tender Fire": Canterbury Loft. One-person drama based on the life of Mahatma Gandhi, written and performed by San Francisco-based artist Moral Quest. *8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

★ **"Humanistic Judaism, Secular Judaism: Where Do We Differ? What Do We Have in Common?": Ann Arbor Jewish Cultural School Oneg Shabbat.** Talk by Society for Humanistic Judaism executive director Miriam Jerris. 8 p.m. Free. For location, call 662-3441.

U-M Dance Company in Concert. U-M dance students perform works by guest choreographer Alvin McDuffie and by U-M dance faculty Willie Feuer, Susan Matheke, and Vera Embree, who was named Michigan's 1982 Dance Teacher of the Year in Higher Education. A 1973 U-M graduate, McDuffie has since established a very successful career as a dancer, choreographer, and teacher with several major dance companies and as an actor, singer, and dancer on Broadway. His specialty is in the modern jazz and modern dance idioms, and his work is known for its phenomenal fluidity of movement. This concert features the world premiere of McDuffie's "Cavalcade," a flowing, energetic ballet mainly in the modern jazz idiom, choreographed to a collage tape of works by Leon Huff, Brian Eno, and David Byrne. Lighting by U-M graduate student Mary Cole, and costuming by Detroit native Bernard Johnson, an award-winning veteran of TV, films, and several productions on, off, and off-off Broadway. Also on the program, Embree's "I Don't Hear You Singing Anymore," Feuer's "Deserted Waterfalls," and Matheke's "Seared." *8 p.m., Power Center. Tickets $4-$6 available beginning March 7 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-2071. 763-5460.*

"Lunch Hour": Ann Arbor Civic Theater Main Street Productions. See 10 Thursday. 8 p.m.

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

"The Mother Lode": Performance Network. See 10 Thursday. 8 p.m.

James Galway and the New Irish Chamber Orchestra: University Musical Society. Flutist Galway, one of the world's most widely popular classical musicians, joins 20 of Ireland's finest musicians to perform music by Telemann, Quantz, Duff, and Vivaldi. *8:30 p.m., Hill Auditorium. Tickets $6-$16 at Burton Tower and the door. 665-3717.*

FILMS

AAFC. "Richard Pryor Live on Sunset Strip" (Joe Layton, 1982). MLB 3; 7, 8:40 & 10 p.m. **ACTION. "Chan Is Missing"** (Wayne Wang, 1982). Marc Hayashi, Wood Moy. MLB 4; 7, 8:30 & 10 p.m. **CG. "To Catch a Thief"** (Alfred Hitchcock, 1955). Cary Grant, Grace Kelly. Lorch, 7 & 9 p.m. **CLC. "Raiders of the Lost Ark"** (Stephen Spielberg, 1981). Harrison Ford, Karen Allen. SA, 7:30, 9:30 & midnight. **C2. "Yojimbo"** (Akira Kurosawa, 1961). Toshiro Mifune. Japanese, subtitles. AH-A, 7 & 9 p.m. **MED. "Stripes"** (Ivan Reitman, 1981). Bill Murray. Nat. Sci., 7 & 9 p.m. **CFT. "Desperate Living"** (John Waters, 1977). Edith Massey. Mich., 7 & 10:20 p.m. **"Female Trouble"** (John Waters, 1975). Divine. Mich., 8:40 p.m.

19 SATURDAY

★ **Recycle Ann Arbor.** See 1 Tuesday and accompanying map. Collection date for area "Z," the area bounded by Main, Liberty, Wagner, and Valley-Dexter-Huron.

★ **7th Annual U-M Women's Career Fair.** Keynote address by state Senator Lana Pollack, followed by more than 40 workshops and panels on women's careers. *8 a.m. (registration), 9 a.m.-5 p.m., Modern Languages Bldg. Free. 764-6290.*

"Working with Natural Areas": Friends of Matthaei Botanical Gardens/Washtenaw County Cooperative Extension Service. Workshop on how those who live in natural areas can preserve the woodlands, waterways, and wildlife among which they live. *9:30 a.m.-3:30 p.m., Botanical Gardens, 1800 N. Dixboro Rd. $3 by March 16 and $4 at the door. To pre-register, call 973-9510.*

★ **"Seed Propagation": Project Grow.** Workshop covers starting seedlings indoors, meeting their growth requirements, thinning, and using a cold frame. *10 a.m.-noon, 926 Mary St. Free. 996-3169.*

★ **Fourth Annual Fair and Sale: Ann Arbor Antiquarian Booksellers.** 30 Midwest dealers offering old, rare, and fine volumes in fields from English literature to sporting books, Americana, exploration and travel, religion, cookery, art, and more. Lots for $5 and under, and lots for $100 and up. *10 a.m.-5 p.m., Michigan Union Ballroom. Free. 995-1891, 662-6035.*

★ **5th Annual 50% Off Extravaganza: American Retail Promotions/WIQB Radio.** Area merchants and wholesalers pack the cavernous Track & Tennis Building with all sorts of discounted merchandise: clothing, furniture, stereo and musical equipment, records, auto parts, appliances, sports equipment, and more. *10 a.m.-8 p.m., U-M Track & Tennis Bldg. (State and Hoover). Free admission. 483-5355, 461-9643.*

★ **Bike Expo '83: Ann Arbor Bicycle Coordinating Committee.** Michigan's largest annual indoor bike event. Display of wares by bike shops, bike clubs, equipment manufacturers, state and federal government and AMTRAK. Also, a local framebuilder at work, unicyclist entertainment, films, slides, a swap shop, and more. *10 a.m.-5 p.m., Community High School (indoors). 25¢. 763-3100.*

Soprano Kathleen Battle is the featured soloist with the Ann Arbor Chamber Orchestra, Sat., Mar. 19.

10th Annual Pioneer Craft Fair: Dexter Area Historical Society. 60 artists and craftsmen demonstrate traditional folk art techniques and modern adaptations of folk art. Also, folk music, raffle, bake sale, and luncheon. *10 a.m.-4 p.m., Dexter High School, 2615 Baker Rd., Dexter. $1 (youth grades 9-12, 50¢; children, free). 426-3352, 426-8026.*

3rd Annual Maple Sugar Festival: Waterloo Nature Center. Two-day festival including a filmed dialogue with an old-time tapper, artifacts from Indian sugaring methods, demonstrations of sugar-making, and a hike to tapped trees. Last year's festival drew more than 800 people in rotten weather. *11 a.m.-5 p.m., Waterloo Nature Center, Bush Rd., Chelsea. (Take I-94 west to Pierce Rd., go north to dead end at Bush Rd., turn left and go ½ mile to marked entrance.) $1 (children under 5, free). 475-8069.*

★ **"Passover Desserts": Kitchen Port.** Kitchen Port associate manager Doris Miller demonstrates. *11 a.m.-noon; Kitchen Port (Kerrytown). Free. 665-9188.*

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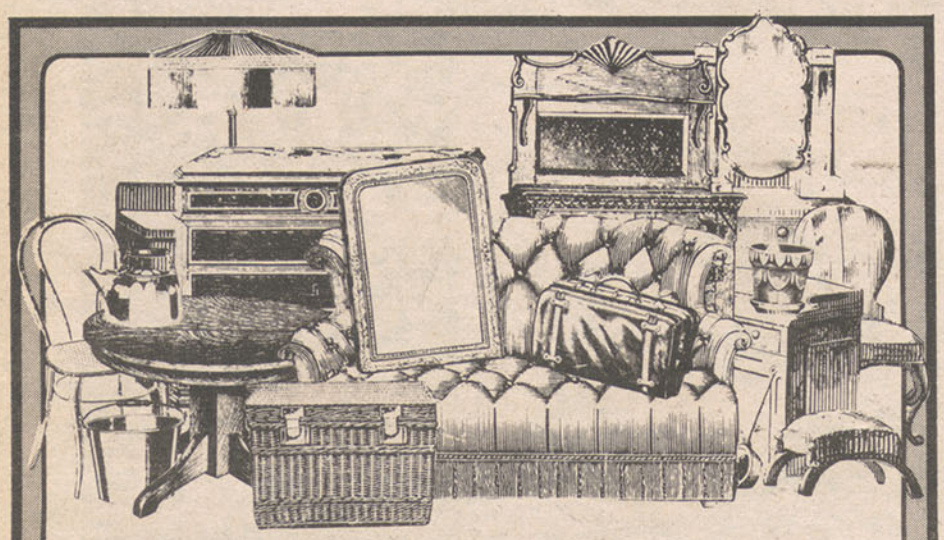

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★ **"Conscience and War Taxes": Ann Arbor War Tax Dissidents/World Peace Tax Fund.** Slide show, followed by counseling and strategy discussion for war tax resistance. *Noon-3 p.m., Wesley Lounge, 602 E. Huron (at State). Free. 662-1373, 663-2655.*

★ **Southeast Michigan Science Fair: Ann Arbor News/Ann Arbor Exchange Club/Ann Arbor Public Schools/U-M.** Open to all junior and senior high school students from Washtenaw, Hillsdale, Livingston, Lenawee, and Monroe Counties. Exhibitors (more than 200) set up Friday evening. The fair's public portion begins at 2 p.m. today by announcing the two fair winners (who go to the International Science Fair in Albuquerque in May) and the several individual awards. After that, you're free to browse. *2-7 p.m., U-M Sports Coliseum, Hill and Fifth. Free. 763-2596.*

Contra, Quadrille, and Square Dances: Cobblestone Country Dancers. All dances taught; beginners welcome. Live music. *6-8 p.m. (19th century styles: free); 8 p.m.-midnight (contemporary styles: $2.50). Webster Community Hall, across from Webster Church on Webster Church Rd. (take Miller west to Zeeb, north to Joy, north onto Webster Church). 662-9325.*

Middle Eastern Vegetarian Dinner: Yoga Center. *7 p.m., 205 E. Ann. $4 suggested donation. 769-4321.*

Goods and Services Auction: Hebrew Day School of Ann Arbor. Donations include a football autographed by the U-M football team; club memberships; gift certificates; restaurant meals; hair designs; hotel accomodations; and more. Also, services offered by individuals, including catered meals, babysitting, needlework, photography. Refreshments. *7:30 p.m. (preview), 8 p.m. (auction), Hillel Foundation, 1429 Hill. $1 admission. 973-2593.*

Ali Akbar Khan: University Musical Society. The man whom Yehudi Menuhin called the world's greatest musician, Khan was in 1955 the first major Indian musician to present his country's classical music to America and Europe. He plays the sarod, a 25-string guitar-like instrument. *8 p.m., Power Center. Tickets $6-$10 at Burton Tower and at the door. 665-3717.*

★ **U-M Japanese Music Study Group and Javanese Gamelan Ensemble.** William Malm directs a performance of Japanese music by students in his Japanese Music Study group. Followed by the Gamelan, an immensely popular percussion ensemble, with guest artist Sri Maryati, a dancer from Java. *8 p.m., Rackham Auditorium. Free. 763-4726.*

★ **"Voices from Armenian Literature": U-M "Armenian Odyssey."** Dramatic readings from Armenian authors, in Armenian and in English, by Nora and Gerald Papasian, who are widely known in Europe and America for their ability to convey meaning and nuance visually and vocally, even to audiences that do not know both languages. *8 p.m., Trueblood Arena, Frieze Bldg., 105 S. State. Free. 764-0351.*

"The Mother Lode": Performance Network. See 10 Thursday. 8 p.m.

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

"The Bad Seed": Washtenaw Community College Players. See 17 Thursday. 8 p.m.

"Gandhi: The Tender Fire": Canterbury Loft. See 18 Friday. 8 p.m.

"Lunch Hour": Ann Arbor Civic Theater Main Street Productions. See 10 Thursday. 8 p.m.

U-M Dance Company in Concert. See 18 Friday. 8 p.m.

Ann Arbor Chamber Orchestra (Washtenaw Council for the Arts). Guest soloist: soprano Kathleen Battle, Metropolitan and San Francisco Opera star also appearing regularly as a guest with major orchestras throughout the U.S. She sings Bach's "Non sa che sia dolore" (Cantata No. 9) and Barber's Knoxville Summer 1915. Also on the program, Purcell's Overture to "Fairy Queen" and Mozart's Symphony No. 37. Wine, coffee, and pastries available. *8:30 p.m., Michigan Theater. Tickets $5-$10 at the Michigan Theater (M-F, 10 a.m.-6 p.m.) or by calling 996-0066. Major credit cards accepted.*

Reggae Dance Party. Dance to reggae music by Ann Arbor's Stolen Legacy, The Zionists from Detroit, and a third band to be announced. *9 p.m.-1 a.m., Ann Arbor Armory, 223 E. Ann. $4. 995-1016.*

FILMS

AAFC. "Deep End" (Jerzy Skolimowski, 1971). MLB 4; 7 p.m. **"Wife Mistress"** (Marco Vicario, 1979). Laura Antonelli. Italian, subtitles. MLB 4; 8:45 p.m. **ACTION. "Monty Python and the Holy Grail"** (Terry Gilliam, Terry Jones, 1975). MLB 3; 7, 8:45 & 10:30 p.m. **CG. "The Tin Drum"** (Volker Schlondorff, 1979). German, subtitles. Lorch, 7 & 9:40 p.m. **CLC. "Raiders of the Lost Ark"** (Stephen Spielberg, 1981). Harrison Ford, Karen Allen. SA, 7:30, 9:30 & midnight. **C2. "Mephisto"** (Istvan Szabo, 1981). Klaus Maria Brandauer. German, subtitles. AH-A, 7 & 9:30 p.m. **GAR. "Seven Beauties"** (Lina Wertmuller, 1976). Giancarlo Giannini. Italian, subtitles. 7 & 9:15 p.m. **HILL. "The Maltese Falcon"** (John Huston, 1941). Humphrey Bogart, Peter Lorre. Hillel, 8 & 10 p.m. **MED. "Barbarella"** (Roger Vadim, 1968). Jane Fonda. Nat. Sci., 7 p.m. **"Batman"** (Leslie Martinson, 1966). Adam West, Burt Ward, Burgess Meredith. Nat. Sci., 8:45 p.m.

20 SUNDAY

★ **Rossini's "Stabat Mater": First Presbyterian Church.** Members of the Ann Arbor Chamber Orchestra and instrumentalists from the congregation join the church choir, with soloists Julia Broxholm and Linda Mohler, sopranos; Sally Carpenter, contralto; Waldie Anderson, tenor; and Philip Pierson, bass-baritone. Donald Bryant, conductor; music director Carl Daehler. *9:30 a.m. (selections), 11 a.m. (complete performance), First Presbyterian Church, 1432 Washtenaw. Free. 662-4466.*

★ **5th Annual 50% Off Extravaganza: American Retail Promotions/WIQB Radio.** See 19 Saturday. 10 a.m.-6 p.m.

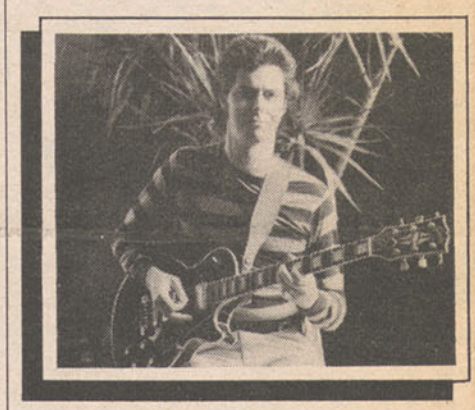
3rd Annual Maple Sugar Festival: Waterloo Nature Center. See 19 Saturday. 11 a.m.-5 p.m.

Benefit Art Auction: Huron Residential Services for Youth. Art provided by Oxford Art Galleries of Detroit. Refreshments. *1 p.m. (preview), 2 p.m. (auction), Campus Inn. $2 admission. 434-7555.*

Mini-Matinee Club: Ann Arbor Recreation Department. The Goodtime Players present the musical comedy, **"The Sorcerer's Curse."** Also, local folksinger Steve Stuhlbarg plays guitar and leads the audience in participation songs. For children 4 and up. *1:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $3 (children, $2). 994-2326.*

"Hawaiian Chucklelogue": Kiwanis Travel and Adventure Series. A humorous filmed tour through the Hawaiian Islands, including Honolulu and Waikiki Beach, the Seven Sacred Pools of Maui, Spouting Horn and Waimea Canyon of Kauai, and more. Live narration by Stan Midgley. *3 p.m., Michigan Theater. $3. 668-8480.*

U-M Dance Company in Concert. See 18 Friday. 3 p.m.



Mark Sullivan performs on guitar and synthesizer in a concert of "Electronic Meditations," Sun., Mar. 20.

Sunday Funnies. Ann Arbor's own comedy troupe performs comic sketches and humorous music in a dinner theater setting. Always lots of fun. *5-7 p.m. (dinner), 7:30 p.m. (show), U-Club, Michigan Union. $3.99 (includes dinner). 763-1107.*

★ **Calvin College Band: Ann Arbor Christian Reformed Church.** Selections from Mendelssohn and William Walton, and Moussorgsky's "Pictures at an Exhibition." *8 p.m., Christian Reformed Church, 1717 Broadway. Free (donations accepted). 665-0159, 665-0105.*

"Electronic Meditations": Canterbury Loft. A concert of gentle, meditative improvisational music on guitar and synthesizer by Ann Arborite Mark Sullivan. He says his music is similar to the electronic rock experiments of Brian Eno and Robert Fripp. Lighting artist: Wayne Gillis. Featuring selections from Sullivan's "Electronic Meditations" audio cassette, available at the concert and at Schoolkids Records. *8 p.m., Canterbury Loft, 332 S. State. $2. 971-9350, 665-0606.*

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

FILMS

★ **"Bebo," "Khatabala"** (Bez-Nazarian). Armenian film festival. Armenian, subtitles. FREE. AH-A, 7 p.m. **CG. "Intruder in the Dust"** (Clarence Brown, 1949). Will Geer, Claude Jarman, Jr. Lorch, 7 p.m. **"Elmer Gantry"** (Richard Brooks, 1960). Burt Lancaster, Shirley Jones. Lorch, 8:40 p.m. **CLC. "Raiders of the Lost Ark"** (Stephen Spielberg, 1981). Harrison Ford, Karen Allen. SA, 2 & 5 p.m. **HILL. "Mr. Bill," "Roadrunner."** Comedy classics. Hillel, 7 & 9 p.m. **CFT. "Funny Girl"** (William Wyler, 1968). Barbra Streisand. Mich., 6:15 & 9 p.m.

21 MONDAY

★ **Exhibition and Sale of Original Animated Film Cels: Michigan Union.** Animated films are made from cels, acetate sheets outlined on the front and painted on the back. On display are more than 250 cels from vintage Warner Brothers and Disney cartoons. Continues through March 23. *10 a.m.-7 p.m., Michigan Union. Free. 763-5900.*

"Good Guy" and "The Christening": Performance Network Works in Progress. See 7 Monday. Rick Sperling's satire of the creation of a president through media hype, and Ted Badgerow's adaptation of Chekhov's story. 7 p.m.

★ **"The Lover's Exile": U-M Center for Japanese Studies Film Series.** American Marty Gross's 1980 documentary of Chikamatsu's classic tragedy about a messenger boy

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Fourteen short course workshops for March from Washtenaw Community College

For anyone . . .

Effective Parenting $35.00
Tuesdays beginning March 8 from 7:00–9:00 p.m. 8 weeks
The STEP (Systematic Traing for Effective Parenting) provides a practical framework to better understand your children's behavior and to become a more effective parent. Participants will discover fresh insights into the motivation behind their children's behavior and learn more effective ways to handle misbehavior. Instructor for this class has a Master's Degree in Social Work.

Investing Your Income $10.00
Thursday, March 10 from 7:00–9:00 p.m.
Making your income work for you. Provides basic information on all types of investments including stocks, bonds, mutual funds, retirement plans, tax free shelters, money markets and more. Regardless of your income, anyone can invest. Instructor is Registered Representative.

IRA's Everything You Need to Know $10.00
Thursday, March 17 from 7:00–9:00 p.m.
This program will focus on IRS's, what they are and who they're for. Also, the features of various IRA's are discussed with special emphasis given to the advantages and disadvantages of each. Instructor is the Senior Vice President of Ann Arbor Trust Co.

Suing Small Claims Court $15.00
Monday, March 21 from 7:00–9:00 p.m.
This course will present an overview of the small claims court lawsuit. Discussion will focus on procedures (where to file, fees, service of papers, the hearing judgment and collection) and on substance, including a review of the legal basis of some typical small claims cases. The instructor for this class is an attorney.

For Women . . .

Insurance Tips for Women $10.00
Tuesday, March 8 from 7:00–9:00 p.m.
Participants will learn effective communication skills and will do a selfassessment related to goal setting and career and life planning. They will learn to maximize assets and minimize weaknesses. Segments of the seminar will be spent on time management, conflict resolution and explaining alternative approaches to prioritizing responsibilities. Instructor for this class is an Insurance Agent for Northwestern Mutual Life.

Self Management for Women $30.00
Thursdays beginning March 17 from 7:00–9:00 p.m. 6 weeks
Participants will learn effective communication skills and will do a selfassessment related to goal setting and career and life planning. They will learn to maximize assets and minimize weaknesses. Segments of the seminar will be spent on time management, conflict resolution and explaining alternative approaches to prioritizing responsibilities. The instructor for this class has a Bachelor of Science Degree in Social Work.

For Small Business Owners . . .

Microcomputers and Small Business: A Case Study $30.00
Mondays beginning March 7 from 7:00–9:00 p.m. 3 weeks
This course will concentrate on those who have decided to computerize their businesses. The course will apply the concepts learned in the computer selection process to a hypothetical small business. The class will identify information needs of this small business, generate a request for proposal, and evaluate alternatives and proposals.

Sales Training for Small Business $30.00
Thursdays beginning March 10 from 7:00–9:00 p.m. 3 weeks
This course will review the basic retail skills, approaching customers, product knowledge, merchandise demonstration, suggestive selling and closing techniques. The instructor is a WCC faculty member and retail sales consultant—Michigan Retailers Association.

Marketing Strategies That Work $20.00
Saturday, March 19 from 9:00 a.m.–1:00 p.m.
Effective promotion is essential to successful entrepreneurship. Learn how to market your product better. The instructor for this class is a member of the National Advisory Council USSBA and President of JBP Publications, Inc.

For Office Workers . . .

Communicating Effectively through Letters and Memos $15.00
Monday, March 14 from 7:00–9:00 p.m.
Sharpen your skills for writing business letters and memos. Learn practical techniques for achieving brevity, coherence, clarity and action. This seminar helps you to understand the process of written communications and to say what you want quickly, clearly and professionally.

Your Future in Word Processing $15.00
Friday, March 18 from 1:00–3:30 p.m.
Is world processing for you? What's it all about? This workshop will consist of: an introduction to word processing and records processing, a demonstration of equipment, and a presentation on careers in word processing. Instructors are George Vrabel, WCC Career Placement Officer, and Suzanne Gurney, WCC Word Processing Operator/Programmer.

Health Related Courses . . .

Home Health Aide $175.00
Meets 3 times a Week—Tuesday, Wednesday, Thursday—
beginning Tuesday, March 1 from 6:30–9:30 p.m. 8 weeks
This course of eight weeks is designed to give the beginning or experienced health care worker a comprehensive set of nursing assistant and home management skills. Lectures and clinical practice will encompass 85 classroom hours. Clinical practice will take place at area nursing homes and agencies. Participants will be C.P.R. certified (Red Cross). Upon successful completion of this course, each student will be assisted in seeking employment. The instructor for this class is the Educational Coordinator, Nursing Staff Development at Cathrine McAuley Health Center.

Advanced in-person or mail registration is required.
Please make checks payable to Washtenaw Community College. For information call Community Services at (313) 973-3493.

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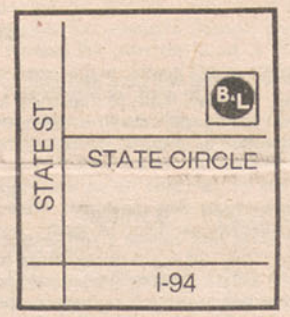

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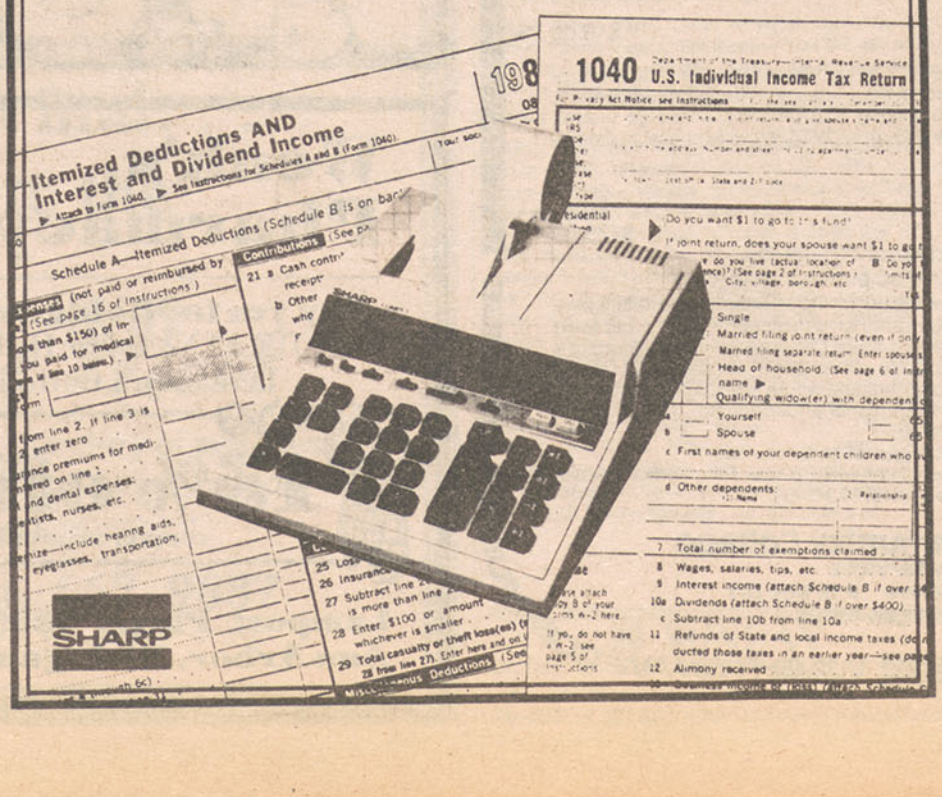
1040 U.S. Individual Income Tax Return
Itemized Deductions AND Interest and Dividend Income
Schedule A—Itemized Deductions (Schedule B is on back)
SHARP

and a prostitute, performed by the puppeteers of the Bunraku Theatrical Ensemble of Osaka. *7 p.m., Lorch Hall. Free. 764-6307.*

★**U-M Faculty Oboe and Percussion Recital.** Harry Sargous, oboe, and Michael Udow, percussion, perform Benjamin Britten's Six Metamorphoses after Ovid and the world premiere of a work by Toronto composer Lothar Klein. *8 p.m., Rackham Auditorium. Free. 763-4726.*

FILMS

★**CG. "Japanese Film Series": "The Lover's Exile"** (Marty Gross, 1980). See Events. Lorch, 7 p.m.

The Michigan Union sponsors an exhibit and sale of original animated film cels, Mon.-Tues., Mar. 21-22.

22 TUESDAY

★**Recycle Ann Arbor.** See Tuesday and accompanying map. Collection date for area "D," the area bounded by M-14, Main, Miller, and Brooks.

★**Used Book Sale: St. Thomas Catholic Church.** Books for all ages; collectors welcome. Proceeds to add to St. Thomas Elementary School's library facilities. *10 a.m.-3 p.m., St. Thomas Parish Hall, 540 Elizabeth. Free. 665-2020.*

★**"The Atomic Weight of Potassium": Poetry Series.** Tim Gilman and Sandy Storer star in Ann Arborite Lyn Coffin's one-act drama about the unusual relationship between a female lawyer and an unemployed male teacher. *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

Current and Modern Consort. This local group, now three years old, is dedicated to again making Ann Arbor a center for contemporary classical music, as it was in the late 60's during the heyday of Robert Ashley's Once Group. "Since the 1940's new music has been ghettoized in the universities," says local composer Richard Campanelli, "but we want an audience that's more than just other composers. We want to attract people in off the street, people who may not know too much about music but who know what they like." Classical music is returning to a more accessibly lyric base, says Campanelli, as the often dissonant experiments of the past century are being consolidated into a new tonal vocabulary. "New music does require the audience to pay attention and not just let the familiar wash over them," Campanelli concludes, "but it is becoming more listenable."

Tonight's program: a woodwind quintet by EMU composer Tony Iannicone; a flute and piano duet by U-M music student Larry Stuckenholtz; "Mare Tristessa," a piece for small chamber ensemble by Campanelli; Gunther Schuller's Trio for Horn, Viola, and Oboe; and "Variations," the premiere of a piece for solo English horn and small chamber ensemble by Toledo composer Joe Morin. *8 p.m., First Unitarian Church, 1917 Washtenaw. $4 (students, $3; seniors, $2). 996-8320.*

FILMS

AAFC. "The Middle of the World" (Alain Tanner, 1974). French, subtitles. Nat. Sci., 7 pm. **"Mouchette"** (Robert Bresson, 1966). French, subtitles. Nat. Sci., 9 pm.

23 WEDNESDAY

★**Used Book Sale: St. Thomas Catholic Church.** See 22 Tuesday. 10 a.m.-3 p.m.

★**Cookbook Class: Kitchen Port.** Lenore Mattoff demonstrates cookbook or food magazine recipes to be announced. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★**"The Marriage of Figaro": Michigan Union Arts Programs.** In-costume preview of the School of Music's production of Mozart's comic opera (see March 31 listing). *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★**"The Revolution in Divorce: The Impact of the New Laws": U-M Committee for Gender Research.** Panel discussion with U-M social work professor Helen Weingarten, local mediation attorney Zena Zumeta, and Mel Guyer and Peter Ash of the U-M Children's Psychiatric Hospital. *4 p.m., Rackham Conference Room. Free. 764-0373.*

FILMS

★ **ACTION. "Hollywood on Trial"** (D. Helpern, 1976). Documentary depicting trial of "Hollywood Ten". FREE. EQ, 8:30 pm. **CG. "Manhattan"** (Woody Allen, 1979). Mariel Hemingway, Meryl Streep, Diane Keaton. Lorch, 7 & 9 pm. CLC. **"On the Waterfront"** (Elia Kazan, 1954). Marlon Brando, Karl Malden. SA, 5, 7:30 & 9:30 pm. **C2. "Sunset Boulevard"** (Billy Wilder, 1950). Gloria Swanson, William Holden. MLB 3, 7 pm. **"Model"** (Frederick Wiseman, 1980). Behind-the-scenes documentary. MLB 3; 9 p.m. **HILL. "The Andromeda Strain"** (Robert Wise, 1971). David Wayne, Arthur Hill. Hillel, 7 & 9:30 pm. **CFT. "M*A*S*H"** (Robert Altman, 1970). Elliott Gould, Donald Sutherland, Sally Kellerman. Mich., 7:30 & 9:30 pm.

24 THURSDAY

★ **Noon Hour Film Series: U-M Women's Studies.** See 3 Thursday. **"Who Remembers Mama?"** (Allen and Cynthia Mandell, 1977) explores the economic and emotional devastation experienced by millions of middle-aged women when they lose their roles as homemakers through divorce.

★ **Music at Mid Day: Michigan Union Arts Programs.** Pianists Mary Bates and Susan Gray perform works by Mozart and Faure. *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

★ **"The Current Situation in Guatemala and Nicaragua": Interfaith Council for Peace.** Talk by Uruguayan Oscar Bolioli, head of Latin American Affairs for Church World Service. Followed by memorial service for the assassinated Archbishop of El Salvador, Oscar Romero. *7:30 p.m., Memorial Christian Church, 730 Tappan. Free. 663-1870.*

Monthly Meeting: Citizens Association for Area Planning. Discussion of downtown development planning issues, the proposed new site for the AATA terminal, the recently completed Downtown Land Use Survey, and the economics of historic buildings. *7:30 p.m., Ecology Center, 417 Detroit. Free. 665-7632.*

★ **Block Leader Training Session: Recycle Ann Arbor.** Especially for new volunteer block leaders for the area bounded by Packard, Wells, Washtenaw, and the city limits. Monthly pickups begin in April for this area. Block leaders distribute information and reminder notices to their neighbors and act as community contacts to encourage recycling participation. Prospective block leaders from other Recycle Ann Arbor service areas also welcome. *7:30 p.m., Burns Park School library, 1414 Wells. Free. 665-6398.*

★ **Monthly Meeting: Washtenaw Council for the Arts.** Representatives from Synergy Creative and Healing Arts Center discuss the relationship between art, health, and well-being. *7:30 p.m., Synergy, 410 W. Washington. Free. 996-2777.*

Susan Gray and Mary Bates perform piano duets by Mozart and Faure at the Michigan Union, Thurs., Mar. 24.

House Concert: Ann Arbor Council for Traditional Music and Dance. Old-time American music by fiddler Brad Leftwich and banjoist Linda Higginbotham, both from Bloomington, Indiana. *8 p.m., 1612 Broadway. Small donation. 769-1052.*

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

"The Bad Seed": Washtenaw Community College Players. See 17 Thursday. 8 p.m.

Murray Perahia: University Musical Society. Regarded by many as the world's greatest young pianist, Perahia performs works by Mozart, Beethoven, Chopin, and Liszt. *8:30 p.m., Hill Auditorium. Tickets $6-$16 at Burton Tower and at the door. 665-3717.*

FILMS

AAFC. "Ottawa Animation Festival" AH-A, 7 & 10:20 pm. **"Academy Award-Winning Animation"** Animated films from 1932-1981. AH-A, 8:40 pm. **CLC. "Student Bodies"** (Mickey Rose, 1981). Kristen Ritter, Matt Goldsby. SA, 5, 7:30 & 9:30 pm. **MED. "Some Like It Hot"** (Billy Wilder, 1959). Marilyn Monroe, Tony Curtis. Nat. Sci., 7 pm. **"The Seven-Year Itch"** (Billy Wilder, 1955). Marilyn Monroe, Evelyn Keyes. Nat. Sci., 9:15 pm.

25 FRIDAY

★ **Piano Master Class: U-M School of Music.** With Murray Perahia. These classes are usually very enlightening and entertaining events. Two or three of the School of Music's best students perform complicated pieces, and Perahia critiques each performance. A chance to hear a master performer think out loud about how to approach particular pieces of music. *10:30 a.m., School of Music Recital Hall, Baits Drive (off Broadway). Free. 763-4726.*

Michigan High School Basketball Tournament. High school students, parents, and alumni descend in overrevved hordes on Ann Arbor. Class B semifinals in the afternoon session (1:30 & 3 p.m.) and Class C semifinals in the evening session (7 & 8:30 p.m.) *1:30 p.m., Crisler Arena. $3 for each session. A limited number of tickets are available to the general public at the U-M Athletic Department ticket office after March 1. 764-0244.*

★ **Monroe Energy Fair.** Features the latest in energy conservation products. Live demonstrations, films & puppet shows. *2-9 p.m., Monroe Knights of Columbus Hall, 202 West Front Street, Monroe. Free. 242-0700 ext. 292.*

1983 Ann Arbor Home & Leisure Show: Ann Arbor Scene Magazine. Exhibits range from antiques, stained glass, and interior design to energy-saving products and landscaping. Also, a computer and business show featuring business and home computers and the latest in office equipment design. Many demonstrations. *4-10 p..m., U-M Track & Tennis Bldg., State at Hoover. $2 (children, $1). 769-2084.*

"Black Independent Cinema": Performance Network/ Cross Cultural Arts Exchange. Collection of films by contemporary filmmaker Haile Gerima, including his new film, **"Ashes and Embers"** (7 p.m. Sat. only). *7 p.m., Performance Network, 408 W. Washington. $2 (Sat. eve., $3). 663-0681.*

"Stepping Out: A Contemporary Dance Concert": U-M Dance Department.. M.F.A. thesis concert by Michael Driscoll and Jill Donaldson, collaborating with various composers, musicians, and visual artists. *8 p.m., Dance Bldg Studio A, 1310 N. University Ct. Free (donations requested). 763-5460.*

★ **"Jean Rouche, Anthropologist": Netherlands-America University League.** Film biography by U-M's Dutch writer-in-residence Philo Bregstein. *8 p.m., Rackham Amphitheater. Free. 763-6865.*

"Equinox: A Spring Concert by Nada": Canterbury Loft. Original music and dance celebrating the return of spring as one of the endless cycles of becoming. This local acoustic quartet incorporates musical traditions and instruments from many different cultures. With guest artist Percy "Mr. Bones" Danforth. *8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

"The Bad Seed": Washtenaw Community College Players. See 17 Thursday. 8 p.m.

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

★ **"The State of the Wurld": Stage Door Restaurant.** Original comedy revue written, produced, and directed by Jim Galvic. The cast includes Peter Greenquist, George Bufford, Jim Galvic, Pat Petiet, Mark Whitney, and Teddy Ostrow. *9 & 11 p.m., Stage Door, 300 S. Thayer. No cover charge. 769 - 3042.*

FILMS

AAFC. "The Road Warrior" (George Miller, 1982). Sequel to "Mad Max". MLB 3, 7, 8:45 & 10:20 pm. **ACTION. "The Landlord"** (Hal Ashby, 1970). Beau Bridges, Lee Grant. MLB 4, 7 pm. **"The Tenant"** (Roman Polanski, 1976). Isabelle Adjani, Shelley Winters, Roman Polanski. MLB 4, 9 pm. **CG. "Empire of Passion"** Rated X. Japanese, subtitles. Lorch, 7 & 9 pm. **CLC. "Reds"** (Warren Beatty, 1981). Warren Beatty, Maureen Stapleton, Jack Nicholson. SA, 7:30, 9:30 & midnight. **C2. "Diva"** (Jean-Jacques Beiniex, 1982). French, subtitles. AH-A, 7 & 9:15 pm. **GAR. "Lenny"** (Bob Fosse, 1974). Dustin Hoffman. RM 100 HH, 7:30 & 9:30 pm. **MED. "Young Doctors in Love"** (Garry Marshall, 1982). Satirical look at hospital drama. Nat. Sci., 7 & 9 pm. **CFT. "Lord of the Flies"** (Peter Brook, 1963). Adaptation of William Golding's dark novel about the degeneration of a group of English schoolboys into savagery. Mich., 7:30 & 9:45 p.m.

26 SATURDAY

★ **Annual Flea Market: Women's City Club.** A very classy rummage sale. Books, records, bric-a-brac, white and pink elephant tables. No clothing. *10 a.m.-2 p.m., Women's City Club, 1830 Washtenaw. Free admission. 662-3279.*

★ **"Perennials": Friends of Matthaei Botanical Gardens.** Bill Collins, the Gardens' senior horticulturalist, lectures. *10 a.m.-noon, Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.*

1983 Ann Arbor Home & Leisure Show: Ann Arbor Scene Magazine. See 25 Friday. 10 a.m.-10 p.m.

★ **"Minerva Street Chocolate": Kitchen Port.** Judy Weinblatt demonstrates how to make some of her chocolates. Plenty of free samples. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

★ **Monroe Energy Fair.** See 25 Friday. 9 a.m.-5 p.m.

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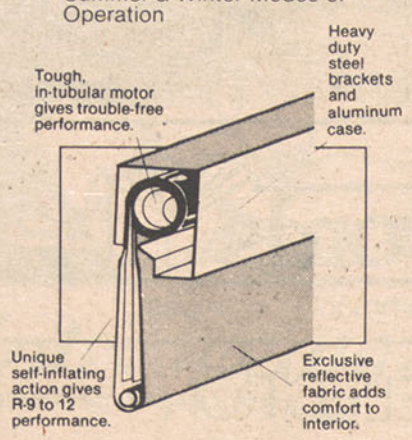
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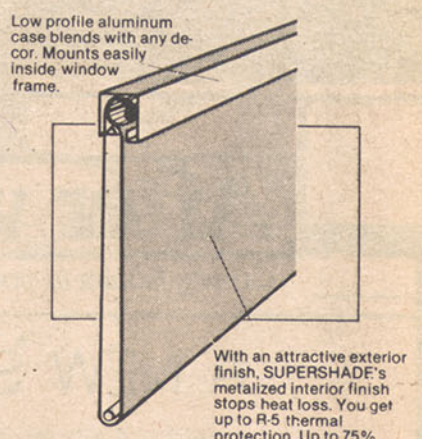
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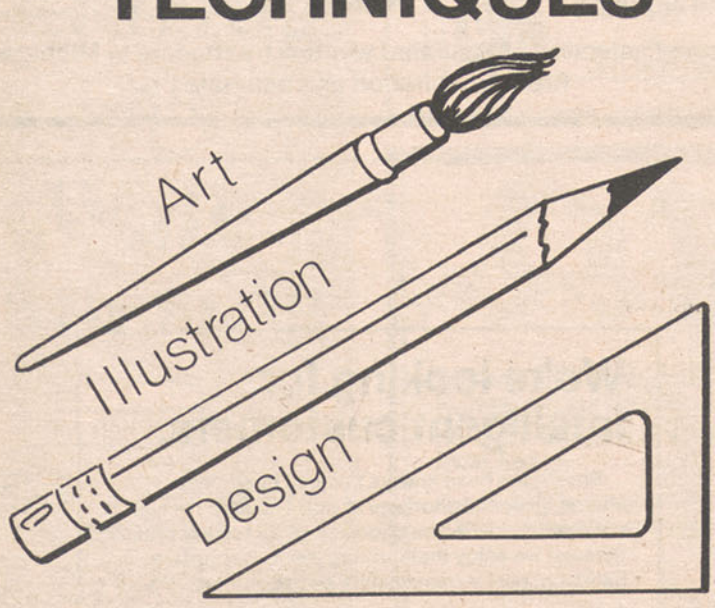

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Michigan High School Basketball Tournament. See 25 Friday. Class B finals in the morning session (11 a.m.), Class A finals in the afternoon sesssion (2:30 p.m.) and Class D and Class C finals in the evening session (7 & 8:30 p.m.).

"Black Independent Cinema": Performance Network/ Cross Cultural Arts Exchange. See 25 Friday. 2 & 7 p.m.

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 8 p.m.

"Stepping Out: A Contemporary Dance Concert": U-M Dance Department. See 25 Friday. 8 p.m.

"The Bad Seed": Washtenaw Community College Players. See 17 Thursday. 8 p.m.

"Equinox: A Spring Concert by Nada": Canterbury Loft. See 25 Friday. 8 p.m.

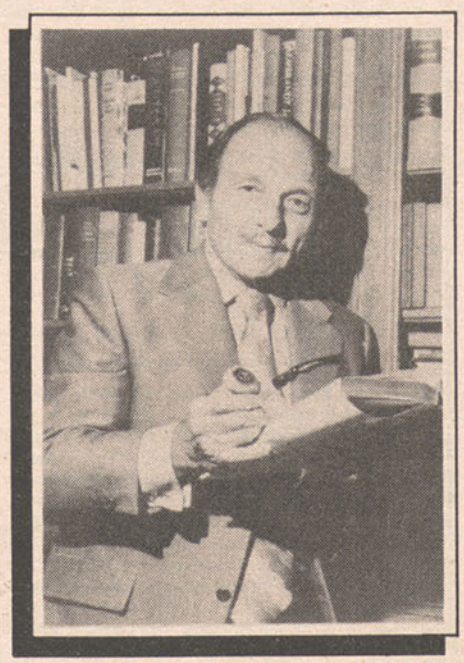
Michael Lorimer: University Musical Society. One of the world's leading classical guitarists also known for his teaching, writing, and published arrangements and transcription. The program features the world premiere of a guitar work by U-M's Leslie Bassett. *8:30 p.m., Rackham Auditorium. Tickets $6-$9 at Burton Tower and the door. 665-3717.*

Sy Kleinman: Hillel Celebration of Jewish Arts. This spellbinding storyteller and gifted humorist from New York is back by popular demand after his sidesplitting performance in the 1982 Celebration of Jewish Arts series. *8:30 p.m., Michigan Theater. $7.50-$12.50 (students, $3.50-$6.50). 663-3336, 668-8480.*

★ **"The State of the Wurld": Stage Door Restaurant.** See 25 Friday. 9 & 11 p.m.

FILMS

AAFC. "Circle of Deceit" (Volker Schlondorff, 1982). German, subtitles. AH-A, 7 & 9 pm. **ACTION. "Brief Encounter"** (David Lean, 1946). Trevor Howard, Celia Johnson. Nat. Sci., 7:30 pm. **"Intermezzo"** (Gregory Ratoff, 1939). Leslie Howard, Ingrid Bergman. Nat. Sci., 9 pm. **CG. "Jonah Who Will be 25 in the Year 2000"** (Alain Tanner, 1976). French, subtitles. Lorch, 7 & 9:05 pm. **CLC. "Reds"** (Warren Beatty, 1981). Jack Nicholson, Diane Keaton, Warren Beatty. SA, 7:30, 9:30 & midnight. **C2. "The Godfather"** (Francis Coppola, 1972). Marlon Brando, James Caan. MLB 4, 6 & 9 pm. **GAR. "The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft. RM 100 HH, 7:30 & 9:30 pm. **MED. "Raiders of the Lost Ark"** (Stephen Spielberg, 1981). Harrison Ford, Karen Allen. MLB 3; 7 & 9:15 p.m.



Storyteller and humorist Sy Kleinman returns to the Michigan Theater, Sat.,, Mar. 26.

27 SUNDAY

★ **"Knowing a Tree By Its Bark": Washtenaw County Parks and Recreation Commission Nature Walk.** This hike through the Embury Swamp area with its wide diversity of trees is an excellent chance to learn winter tree identification. Dress for the weather. *10 a.m., Park Lyndon South, N. Territorial (1 mile east of M-52). Free. 973-2575.*

1983 Ann Arbor Home & Leisure Show: Ann Arbor Scene Magazine. See 25 Friday, 10 a.m.-6 p.m.

★ **Natural Areas Hike: Sierra Club.** Hike through an Ann Arbor natural area. *1 p.m. Meet at City Hall parking lot. Free. 662-4028.*

"Peter Rabbit's Easter Basket Revue": Ann Arbor Recreation Department. The Melikin Puppet Theater of Chicago in a puppet show featuring Beatrix Potter characters. For children ages 4 and up. *1:30 & 3:30 p.m., Slauson School, 1019 W. Washington. Tickets $3 (children, $2.50; groups of 10 or more children, $2 each) in advance at the Recreation Dept. (2250 S. Seventh St.) and, if available, at the door. 994-2326.*

"Cat on a Hot Tin Roof": PTP Michigan Ensemble Theater. See 16 Wednesday. 2 p.m.

★ **"Microcomputers": Genealogical Society of Washtenaw County.** Farmington Genealogical Society president Peter Schaldenbrand demonstrates the capabilities of Radio Shack's Model I microcomputer in genealogical research. Preceded at 1 p.m. by a class on genealogical techniques and a helping session for beginners. *2:30 p.m., Literature, Science, and Arts Bldg., Washtenaw Community College, 4800 E. Huron River Drive. Free. 483-1395 (after 1 p.m.).*

The Boys of the Lough fill The Ark with the music of Ireland, Scotland, the Shetland Islands, and Northumbria, Sun., Mar. 27.

★ **U-M Faculty Cello Recital.** Recital by Samuel Mayes, former first cellist with the Philadelphia Orchestra. *4 p.m., Rackham Auditorium. Free. To confirm, call 763-4726.*

Homegrown Women's Music Series. Bassoonist Roxanne Minsch, who refers to her instrument as "the belching bedpost," and singer/guitarist Mary Earle, performing a potpourri of folk, rock, and other genres. *7 p.m., Performance Network, 408 W. Washington. $3. 665-8202, 663-2209.*

Boys of the Lough: The Ark. Virtuoso Irish quartet was the first British Isles band to play the U.S. folk circuit, where their technical brilliance and exuberant performances ignited a British Isles craze among American folk fans in the late 60's. Their repertoire mixes the musical traditions of Ireland, Scotland, the Shetland Islands, and Northumbria. They usually play large auditoriums these days, but they're returning to The Ark for old times' sake. *7:30 & 9:30 p.m., The Ark, 1420 Hill. Tickets $6 at Schoolkids and at the door. 761-1451.*

★ **Dance Concert: U-M Residential College.** Modern dances choreographed by students and Residential College dance teacher Pamela Mundy. *8 p.m., Residential College Auditorium. Free. 763-0176.*

★ **"A Complete Performance of J.S. Bach's Musical Offering": Academy of Early Music (Washtenaw Council for the Arts).** Rarely performed in its entirety, Bach's Musical Offering is a complex single work with many different kinds of movements: trio sonatas, harpsichord solos, fugues, canons, and more—all variations on a single theme. This is Bach at his most esoteric, yet also completely straightforward and accessible to casual listeners. Performed by professional Academy members Keith Graves, baroque violin; Michael Lynn, traverso (baroque one-key flute); Edward Parmentier, harpsichord; and Enid Sutherland, viola da gamba. *8 p.m., Michigan Union Pendleton Room. Free. 996-1316.*

Psychedelic Furs: Prism Productions. No, no, no. This is not a special addendum to the Kiwanis Winter Sale. They're an English rock 'n' roll band. And a good one too. Brash, versatile, and shrewdly subversive of the rock formulas they delight in renewing. *8 p.m., Michigan Theater. Reserved seating tickets $10 at Schoolkids, PJ's Used Records, Where House Records, and Hudson's.*

FILMS

AAFC. "Fireman's Ball" (Milos Forman, 1968). Czech, subtitles. Location to be announced, 7 pm. **"Contract"** (Krystof Zanussi, 1980). Inspired by Altman's "A Wedding." Polish, subtitles. 8:20 pm. **ACTION. "Bambi"** (David Hand, 1942). MLB 4, 12:30, 2 & 3:30 pm. **CG. "Don Quixote de la Mancha"** (Rafael Gil, 1948). Fernando Rey. Spanish, subtitles. Lorch, 7 & 9:40 pm. **CLC. "Reds"** (Warren Beatty, 1981). Warren Beatty, Diane Keaton, Jack Nicholson. SA, 2 & 5 pm. **HILL. "Star Trek: TV Episodes"** Hillel, 7 & 9 pm. **MED. "Gone with the Wind"** (Victor Fleming, 1939). Vivien Leigh, Clark Gable. AH-A, 4 & 8 pm.

28 MONDAY

Community Seder: Ann Arbor Jewish Cultural School. Today is the deadline for reservations for this Passover observance, including a reading of the Haggadah, singing, and traditional foods, to be held on April 3 at the Holiday Inn West. For information and reservations, call 662-3441.

"Airlooms": Performance Network Works in Progress. See 7 Monday. EMU theater professor Virginia Koste's dramatic montage of the past experiences and memories of a dying woman as she lies in her hospital bed. 7 p.m.

★**"Duke Ellington as Composer": Society for the Promotion of American Music.** Lecture with musical examples by noted jazz critic and author Martin Williams. *7:30 p.m., Burton Tower, Room 606. Free 996-1417.*

★**"Public Discussion: The Energy Savings in Rental Housing Proposed Charter Amendment": Ecology Center/Michigan Solar Energy Association.** Panel addresses the cost and benefits of retrofitting rental housing for energy conservation and discusses how the outcome of this issue in the April 4 city election will affect our city. Public discussion follows. *7:30 p.m., Ann Arbor Public Library. Free. 761-3186.*

★**U-M Percussion Ensemble.** Michael Udow directs a program of mostly 20th-century works. These U-M music students are said to be very hot performers. *8 p.m., Rackham Auditorium. Free. 763-4726.*

★**Full Moon Meditation Ceremony.** Stanley Zurawski, proprietor of a local isolation tank, leads all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." Alll invited. *8:30 p.m. Free. Friends' Meeting House, 1420 Hill. 434-7445.*

FILMS

CG. "Middle Eastern Film Series". Title to be announced. FREE. Lorch, 7 pm.

29 TUESDAY

★**Spring Break Movies: Ann Arbor Public Library Youth Department.** A film for pre-schoolers, **"Really Rosie,"** followed by two films for elementary school-aged children, **"Angel and Big Joe"** and **"Paddle to the Sea."** *9:30-10 a.m. (pre-schoolers), 10-11 a.m. (elementary students), Ann Arbor Public Library. Free. 994-2345.*

★**Poetry Reading: U-M Department of English.** Middlebury College English professor and Breadloaf Writers Conference director Robert Pack, whose selected poems were recently published as *Waking to My Name*, reads from his work. *4 p.m., Rackham, East Conference Room, Free. 764-6330.*

FILMS

AAFC. "Private Parts" (Paul Bartel, 1982). Murder and intrigue in seedy L.A. hotel. AH-A, 7 pm. **The Loved One"** (Tony Richardson, 1965). Robert Morse, Jonathan Winters. AH-A, 8:45 pm. **CFT. "Stripes"** (Ivan Reitman, 1981). Bill Murray, John Candy. Mich., 5 & 9 pm. **"Meatballs"** (Ivan Reitman, 1979). Bill Murray. Mich., 7:15 pm.

30 WEDNESDAY

★**"Flour": Kitchen Port.** Jeff Renner, a former science teacher turned house husband turned baker, explains everything you could want to know about flour: how to store it, how to tell the differences between various kinds, how it is processed, and more. *Noon-1:30 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★**Mayoral Debate: Ann Arbor League of Women Voters/*Ann Arbor News*.** Debate between the candidates for mayor in the April 4 Ann Arbor city election. *8 p.m., Michigan Theater. Free. 665-5808.*

Queen Ida and the Bontemps Zydeco Band bring the multi-cultural musics of Southwest Louisiana to The Ark, Wed., Mar. 30.

Weather Report: Eclipse Jazz (Washtenaw Council for the Arts). One of the first jazz groups to incorporate R&B and rock elements into their music, and one of the most innovative and influential of the so-called "fusion" bands. *8 p.m., Hill Auditorium. Tickets $6.50-$8.50 at Schoolkids, PJ's Used Records, Where House Records, and Hudson's. 763-6922.*

Queen Ida and the Bontemps Zydeco Band: The Ark. A spiritual descendant of the great female blues artists of the

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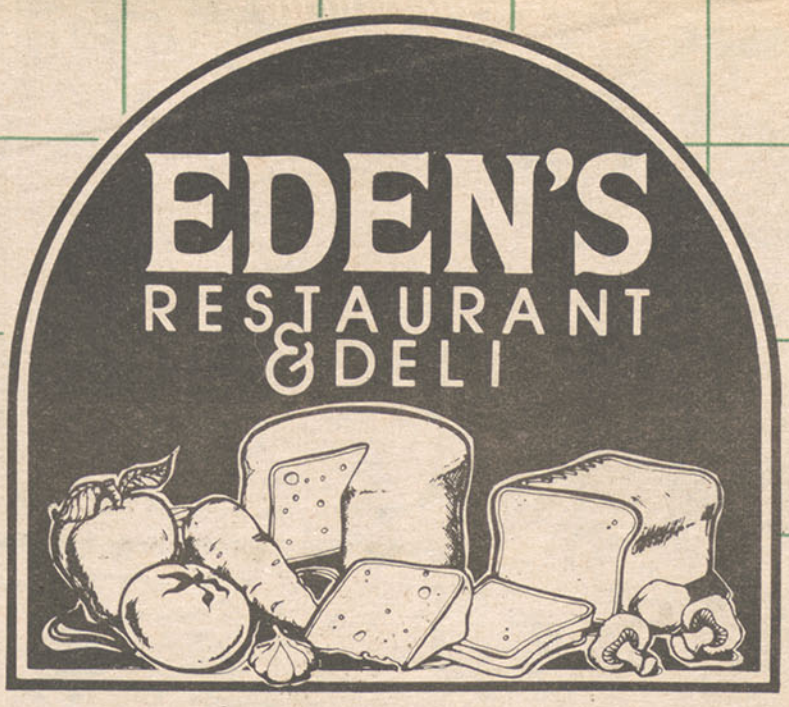

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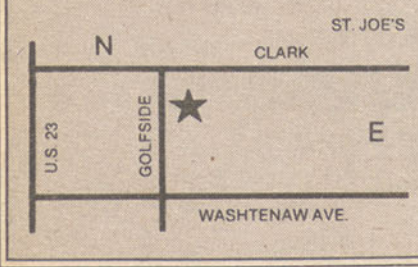
3 p.m.-7:30 p.m. 2 for 1 drinks
11 a.m.-7 p.m. 50¢ draft beer with food order during happy hour.

Live Entertainment
Tuesday-Saturday
March 1-19 Rainbo; March 22-26 Nickelodeon; March 29-April 9 Expedition.

Top 40—Dancing
9 p.m.-2 a.m. Cover Friday and Saturday only.

St. Patrick's Day Party
All day, March 17.

Saturday. Draft beer 2 for 1 until 7 p.m. Margarita night $1.50.
Monday. Drinks 2 for 1 from 7 p.m.-2 a.m.
Tuesday. Everybody's night. Well drinks $1.50. Draft beer $1.00.
Wednesday. Men's night. Well drinks $1.50. Draft beer $1.00.
Thursday. Ladies night. Well drinks $1.50. Draft beer & wine $1.00.



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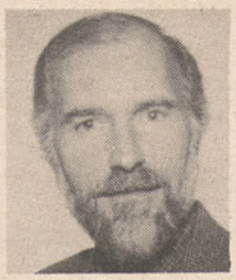

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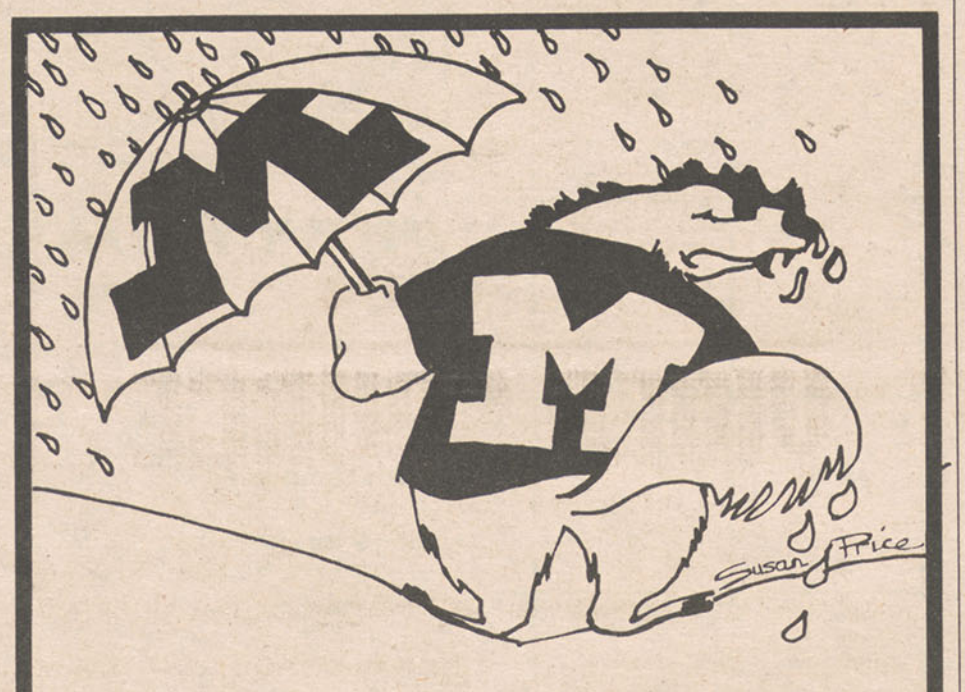

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20's and 30's, Queen Ida is the first female band leader in the zydeco tradition. Zydeco, familiar to Ann Arbor audiences who saw Clifton Chenier last summer, crosses a distinctive zigzag beat with joyful, driving Cajun melodies mixed with elements drawn from jazz, blues, reggae, rock, and even Western swing. Queen Ida sings lead vocals and plays button accordion, an instrument imported by Bavarian immigrants who settled in Southwest Louisiana in the 1880's. She is backed by a fiddle, triangle, and guitar ensemble characteristic of Cajun music, along with the washboard, bass, and drums added by the Afro-American blues tradition. *8 p.m. & a second show to follow, The Ark, 1421 Hill. Tickets $6 at Schoolkids and at the door. 761-1451.*

FILMS

CG. "8½" (Federico Fellini, 1963). Marcello Mastroianni. Lorch, 7 & 9:30 pm. **CLC. "It Happened One Night"** (Frank Capra, 1934). Clark Gable, Claudette Colbert. SA, 5, 7:30 & 9:30 pm. **C2. "Three Days of the Condor"** (Sidney Pollack, 1975). Robert Redford, Faye Dunaway. MLB 3, 7 & 9:10 pm.

31 THURSDAY

★ **Noon Hour Film Series: U-M Women's Studies.** See 3 Thursday. **"In the Best Interests of the Children"** (Iris Films, 1977) explores parenting and child custody issues through interviews with lesbian mothers, their lovers, and their children.

"Michigan's Fiscal Crisis and Higher Education": Ann Arbor Trust Lunch and Learn. Talk by EMU president John W. Porter. *Noon, Campus Inn. $5.50 (includes lunch). Reservations required by March 28. 994-5555, ext. 206.*

★ **Music at Mid Day: Michigan Union Arts Programs.** Pianist Heasook Rhee, accompanied by cellist David Moulton, violinist Joan Hurley, and violist Bruce Wilkinson, performing trios by Beethoven and Tchaikovsky. *12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

Annual Membership Meeting and Feast: People's Food Co-op. Soups, salads, sauces, and other exotic raw food combinations prepared by Newtrition Outreach, followed by election of board of directors, annual reports, and discussion. Candidates for the board of directors offer their views of the Co-op's future at a "Candidates Night" in the Michigan Union, 7 p.m., March 15. *5-7 p.m. (dinner), 7-10 p.m. (meeting), St. Andrew's Episcopal Church, 306 N. Division. $6. 994-9174.*

"Harvey": True Grist Dinner Theater (Washtenaw Council for the Arts). The warm and very funny tale of Elwood P. Dowd, a quiet, ordinary man, a bit of a dreamer, who sometimes drinks a little too much, and whose best friend is a six-foot white rabbit. Continues every Wed. (1 p.m.), Thurs.-Sat. (7 p.m.), and Sun. (5 p.m.) through May 7. *7 p.m. (dinner), 8 p.m. (performance), True Grist Restaurant and Dinner Theater, Homer, Mi. (Take I-94 west to exit 136 and follow M-60 into Homer. The theater is on M-60.) $11 (Wed.), $16 (Thurs. & Sun.), $17 (Fri.), $18 (Sat.). (517) 568-4151.*

★ **Maundy Thursday Service: First Presbyterian Church.** Includes performance of Liszt's "Via Crucis (Way of the Cross)," with choir, organ soloists, and slides of appropriate art masterpieces. All invited. *7:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 662-4466.*

★ **"The Bear": U-M Residential College Players.** Anne Gadon directs this student production of Chekhov's one-act farce. Additional performance on April 1. *Time to be announced. Residential College Auditorium. Free. 763-0176.*

"The Marriage of Figaro": U-M Opera Theater. Mozart's perennially fresh comedy moves through the complications which arise when Figaro, valet to the Court of Almaviva, discovers that the Count has designs upon Susanna, Figaro's fiancee and maidservant to the Countess. Music director is U-M conducting professor Johan van der Merwe, the first-prize winner of the Fourth International Competition for Young Conductors in Liverpool, England. Stage director is Jay Lesenger, a former member of the New York City Opera staging staff. Designed and performed by U-M opera students. Additional performances April 1-2 at 8 p.m. and April 3 at 2:30 p.m. *8 p.m., Lydia Mendelssohn Theater. Tickets $7 (students & seniors, $5) available beginning March 21 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-2071, 763-9769.*

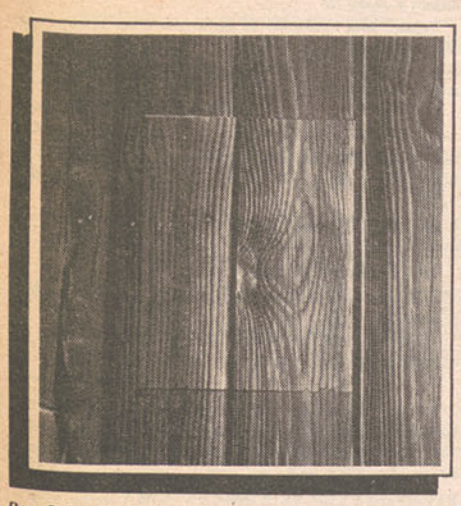
★ **Sedmara Zakarian, Pianist: U-M "Armenian Odyssey."** Trained at the Leningrad Conservatory of Music before emigrating to the U.S., Zakarian now teaches at the Oberlin Conservatory of Music. Program: Six Armenian Dances by Komitas, Three Pieces by Babadganian, Three Preludes by Oganesian, Poem by Mirzoian, 10 Vision Fugitives by Prokofiev, and Three Polonaises by Chopin. *8 p.m., U-M Museum of Art. Free. 764-0351.*

"Hair": UAC Musket. U-M non-drama students reprise the Aquarian Age musical about a straight-and-narrow Midwesterner who falls in with a group of New York City hippies. Additional performances, April 1-3. *8 p.m., Power Center. Tickets $5.50-$6.50 at the Michigan Union Ticket Office. 763-1107.*

FILMS

AAFC. "The Day the Earth Stood Still" (Robert Wise, 1951). Patricia Neal, Michael Rennie. AH-A, 7 pm. **"The Incredible Shrinking Man"** (Jack Arnold, 1957). Classic science fiction. AH-A, 8:40 pm. **MED. "Montenegro"** (Dusan Makavejev, 1981). Susan Anspach. Nat. Sci., 7 & 9 pm. **CFT. "Altered States"** (Ken Russell, 1980). William Hurt. Mich., 7:30 & 9:30 p.m.

GALLERIES & EXHIBITS



Ben Colman's black-and-white photograph, "Wood on Wood," is on display at the Del-Rio, Mar. 14–Apr. 10.

Alice Simsar Gallery. 301 North Main. 665-4883. *Hours: Tues.-Sat. 10 a.m.-5 p.m.*

PORTRAITS AND STILL LIFES
February 19–March 16.

Prints, photographs, and drawings by more than 20 living artists, including Chuck Close, Jim Dine, David Hockney, Philip Pearlstein, and Adja Yunkers.

Ann Arbor Art Association. 117 West Liberty. 994-8044. *Hours: Mon.-Sat. 10 a.m.-5 p.m.*

CONNIE SAMARAS
February 12–March 12.

Videotape and Xerox prints and photographs by this local artist, who says, "For several years the primary concern in my work has been the framing of political and social comment."

SOUTHEASTERN MICHIGAN JURIED YOUTH ART EXHIBIT
March 18–April 4.

Works in various media by high school students throughout southeastern Michigan.

Ann Arbor Hands On Museum. 219 East Huron (entrance on North Fifth Avenue). 995-KIDS. *Hours: Wed.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m. Also, Wed.-Fri. morning group visits by appointment only.*

Two floors of science and technology exhibits for kids in the renovated old fire house. First-floor exhibits teach self-awareness. Second-floor exhibits explore the workings of the world around us. Admission: Adults, $2; children, students, and seniors, $1; families, $5.

Ann Arbor Public Library. 343 South Fifth Avenue. 994-2333. *Hours: Mon. 10 a.m.-9 p.m.; Tues.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-6 p.m.; Sun. 1-5 p.m.*

ANN ARBOR PUBLIC SCHOOLS
March 4–April 4.

In the Main Library Meeting Room, art work by elementary school students from Abbot, Allen, Carpenter, Lakewood, Lawton, Pattengill, and Angell Schools.

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Art Continuum Gallery. 1777 West Michigan Avenue (at Ellsworth), Ypsilanti. *Hours: Mon., Wed., & Fri. 3-6 p.m.; Tues. & Thurs. 9 a.m.-noon; and by appointment.*

CLEVE W. HAYES: "Basement Works"
February 18–March 18.

Sculptures and masks in paper, clay, and fiber by this local artist.

Bentley Historical Library. 1150 Beal Avenue, North Campus. 764-3482. *Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat. 9 a.m.-12:30 p.m.*

THE CONSERVATION OF THE EARLIEST DOCUMENTS OF THE U-M: A Commemoration of the 150th Anniversary of the Death of Reverend Gabriel Richard
January 17–March 15.

This display results from a major conservation effort to preserve and restore early U-M documents. Father Gabriel Richard was one of the U-M's founders. On display are items from his notebooks, press, and extensive personal

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Shrimp de Jonghe
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Soup
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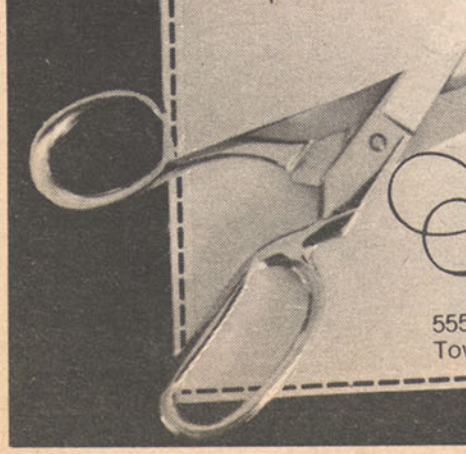

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library, as well as U-M's first curriculum plan and other early documents.

Blixt Gallery. 229 Nickels Arcade. 662–0282. *Hours: Mon.–Fri. 10 a.m.–5 p.m.; Sat. noon–5 p.m.*

FIFTH-YEAR GALLERY ANNIVERSARY
February 11–March 23.

Retrospective exhibit of work shown in the last five years. 15 to 20 photographers including Edward Weston, Christian Vogt, David Capps, and Howard Bond.

DARCY GREEN: Portraits
March 25–April 30.

Studies of how people change through photographic portraits of the same people, usually in family groups, taken five to ten years apart by this Lansing artist.

Kristin Hermanson displays her paintings of bar scenes at the Del-Rio, Feb. 16–Mar. 13.

Clare Spitler Works of Art. 2007 Pauline Court. 662–8914. *Hours: Browsing days each week and by appointment.*

BRIGITTE KRANICH: Linocuts from Germany
February 4–March 31.

Kranich lives in Toppenstedt, Germany, near Hamburg. Her work is known for its high technical qualities and for its richly colored Germanic landscapes, often populated with fantastic land, sea, and air creatures.

William L. Clements Library. South University at Tappan. 764–2347. *Hours: Mon.–Fri. 9 a.m.–noon; 1–5 p.m.*

IMAGES OF THE AMERICAN INDIAN
March 1–mid May.

Maps, engravings, prints, and manuscripts showing the white man's image of American Indians. Includes the famous Dutch engravings by de Bry, the first recorded images of the American Indian to circulate in Europe. Also, accounts of Indian captivities, reports of the Indian trade, treaty manuscripts, papers of Michigan territorial governor Lewis Cass, and items from popular culture, such as sheet music, almanacs, newspapers, and joke books.

De Graaf-Forsythe Galleries. 201 Nickels Arcade. 663–0918. *Hours: Tues.–Sat. 10 a.m.–5 p.m. and by appointment.*

MEXICAN MASTERS: Works on Paper
February 11–mid March.

Pastels, oils on paper, and etchings by four major contemporary Mexican artists, Roberto Donis, Eduardo Tamariz, Joy Laville, and Luis Lopez Loza.

Del-Rio Bar. 122 W. Washington. 761–2530. *Hours: Mon.–Fri. 11:30 a.m.–2 a.m.; Sat. noon–2 a.m.; Sun. 5 p.m.–2 a.m.*

KRISTIN HERMANSON: Paintings
February 16–March 13.

Large, brightly colored, semi-abstract images of musicians and patrons in bars.

BEN COLMAN: Photography
March 14–April 10.

Black & white landscapes and manipulated still lifes.

Eskimo Art, Inc. 527 East Liberty (Michigan Theater Building), Suite 202. 665–9663, 769–8424. *Hours: Tues., Wed., & Fri. 10 a.m.–2 p.m. and by appointment.*

HUMAN FIGURES
All month.

New and old hand-carved sculptures of human figures from throughout the Canadian Eastern Arctic.

Ford Gallery. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268. *Hours: Mon.–Fri. 8 a.m.–5 p.m.*

VIDEO FROM CANADA
March 7–11.

Terry Chilmar's **"Suds,"** a documentary of southern Ontario laundromats; a work by Tom Sherman which explores the shift in communications from moving people to moving information; Edward Slopek's **"Embodiments of Mind"** and **"Nightmare: Three Essays for Edward O. Wilson"**; and John Watt's **"Industrial Track."**

ANNUAL STUDENT SHOW
March 14–25.

Juried exhibition of undergraduate and graduate student works in various media. Part of the show is on display in the Intermedia Gallery.

CHICANO ART EXHIBITION
March 28–April 22.

Works by Chicano artists from around the U.S.

Hatcher Library Rare Book Room. 711 Hatcher Library, U-M Campus. 764–9377. *Hours: Mon.–Fri. 1–5 p.m.; Sat. 10 a.m.–noon.*

AN ARMENIAN TREASURY IN MICHIGAN: Illustrated Manuscripts and Fragments
March 4–April 10.

Outstanding examples of Armenian manuscript decoration and calligraphy from the 12th through 18th centuries. From private and institutional collections in southeast Michigan.

Intermedia Gallery. McKenny Union, EMU campus. 487–1268. *Hours: Mon.–Thurs. 11 a.m.–6 p.m.; Fri. 11 a.m.–4 p.m.*

ANNUAL STUDENT SHOW
March 14–25.

See Ford Gallery listing.

MICHIGAN ACADEMY OF ARTS AND SCIENCES
March 28–April 8.

Juried art show in conjunction with the annual MAAS convention being held at EMU.

Kelsey Museum of Ancient and Medieval Archaeology. 434 South State. 764–9304. *Hours: Mon.–Fri. 9 a.m.–4 p.m.; Sat.–Sun. 1–4 p.m.*

EVERYDAY LIFE IN A ROMAN TOWN IN EGYPT
March 5 through July.

Wooden toys and dolls, household furnishings, weaving implements, pottery, baskets, and other artifacts illustrating daily life in Karanis, an ancient Roman town in Egypt.

Lotus Gallery. 119 East Liberty. 665–6322. *Hours: Tues.–Thurs. 11 a.m.–5:30 p.m.; Fri. 11 a.m.–9 p.m.; Sat. 11 a.m.–5 p.m.*

RECENT ACQUISITIONS
All month.

Pottery from two Pueblo Indian tribes, the pre-historic Anasazi and the historical Zuni. Also, select 20th century Japanese prints.

Lotus Gallery II. 119 East Liberty (lower level). 662–6322. *Hours: Tues.–Thurs. 11 a.m.–5:30 p.m.; Fri. 11 a.m.–9 p.m.; Sat. 11 a.m.–5 p.m.*

ROSEANNA TENDLER WORTH: Raku Enamels
All month.

Wall pieces and vessel forms by this local artist.

Matthaei Botanical Gardens. 1800 N. Dixboro Rd. 764–1168. *Hours: 10 a.m.–4:30 p.m. daily.*

IKEBANA
All month.

Japanese pottery with Japanese flower arrangements assembled by members of the local chapter of Ikebana.

This Potawatomi storage bag is on exhibit at the U-M Museum of Art, Mar. 19–May 22.

Museum of Art. South State at South University. 763–1231. *Hours: Tues.–Fri. 10 a.m.–4 p.m.; Sat.–Sun. 1–5 p.m. (Free docent-guided tours of featured exhibits held Tues.–Fri. 12:10–12:30 p.m., and Sun. at 2 p.m. Group tours can be arranged.)*

AN ARMENIAN TREASURY IN MICHIGAN
February 26–April 10.

Armenian manuscripts, ceramics, metalwork, woodwork and textiles from Michigan collections. In conjunction with the U-M's "Armenian Odyssey" festival.

FOREST, PRAIRIE, PLAINS: Native American Art from the Chandler/Pohrt Collection
March 19–May 22.

Weapons, clothing, storage and food containers, smoking implements, and tools from such tribes as the Chippewa, Omaha, and Sioux.

Native Man Galleries. 1130 Olivia. 994–3106. *Hours: Fri.–Sat. 10 a.m.–5 p.m.; and by appointment.*

WENEEBAYKOOK
March 25–April 30.

Silkscreen prints by seven young Canadian Indian artists whose collective name means "around the coast of

James Bay," reflecting their work's emphasis on the land and its people.

North Campus Commons. Bonisteel at Murfin, North Campus. 764-7544. *Hours: Mon.-Fri. 7:30 a.m.-5 p.m.*

ANN ARBOR HANDWEAVERS GUILD: Annual Show
March 4-April 1.

Mostly wall hangings, with some rugs, sweaters, jackets, and cushions.

The Patisserie Gallery. 326 South Main. 662-1606. *Hours: Mon.-Thurs. 7:30 a.m.-11 p.m.; Fri.-Sat. 7:30 a.m.-midnight.*

LAURA STROWE: Etchings
March-April.

Light summery scenes, finely detailed and with a lot of very deep colors.

Rackham Gallery. Rackham Building, 915 East Washington. 764-8572. *Hours: Mon.-Sat. 10 a.m.-4 p.m.*

M.F.A. SHOW
February 28-March 8.

Ceramics by Lucille Abramson and photographs by Carlos Diaz.

B.F.A. SHOWS
March 10-31.

Residential College. Room 124, East Quadrangle. 763-0176. *Hours: Noon-6 p.m. daily.*

"ART AT GROUND ZERO: Artists' Statements on Nuclear War"
March 13-20.

Works in various media by 18 Michigan artists on the threats of nuclear war. Opening reception, including Michigan premiere of the film, "The Atomic Artist," March 13, 2-5 p.m.

Selo/Shevel Gallery. 329 South Main. 761-6263. *Hours: Tues.-Thurs. & Sat. 10 a.m.-6 p.m.; Fri. 10 a.m.-9 p.m.*

MICHIGAN CERAMICS '83
February 11-March 11.

The Michigan Potters' Association's annual statewide juried exhibition is being held outside of Detroit for the first time ever this year. About 100 pieces are chosen from an anticipated 300 to 350 entries by Purdue University art department chairman and National Council of Education for the Ceramic Arts president Marge Levy. Prizes total more than $1,400.

NEW ACQUISITIONS
March 15-31.

Handcrafted jewelry, clay, and folk art from Indonesia, Japan, and Africa.

Sixteen Hands. 119 West Washington. 761-1110. *Hours: Mon., Wed., Thurs., & Sat. 11 a.m.-5 p.m.; Fri. 11 a.m.-8 p.m.*

NEW GALLERY ARTISTS
All month.

Primitively-styled adzed (hand-gouged) cherrywood bowls by Glen Summers; Beth Mueller's porcelain tableware, including adult's and children's dinnerware sets with geometric and animal motifs; and handbuilt functional porcelain by David Nelson.

Slusser Gallery. Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397. *Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat.-Sun. 9 a.m.-noon.*

M.F.A. WORKS IN PROGRESS
March 7-20.

B.F.A. STUDENT EXHIBITIONS
March 22-April 5.

University Club. Michigan Union, 530 South State. 763-4430. *Hours: Mon.-Fri. 11:30 a.m.-2 a.m.; Sat. 8:30 p.m.-1:30 a.m.; Sun. 4-11 p.m.*

RICHARD SEARS: Watercolors
February 15-May 15.

Recent semi-abstract West Coast and Michigan scenes by this U-M art professor.

William Monroe Trotter House. 1443 Washtenaw. 763-4692. *Hours: Mon.-Fri. 9 a.m.-noon, 1-4:30 p.m., 6-10 p.m.; Sat.-Sun. 6-10 p.m.*

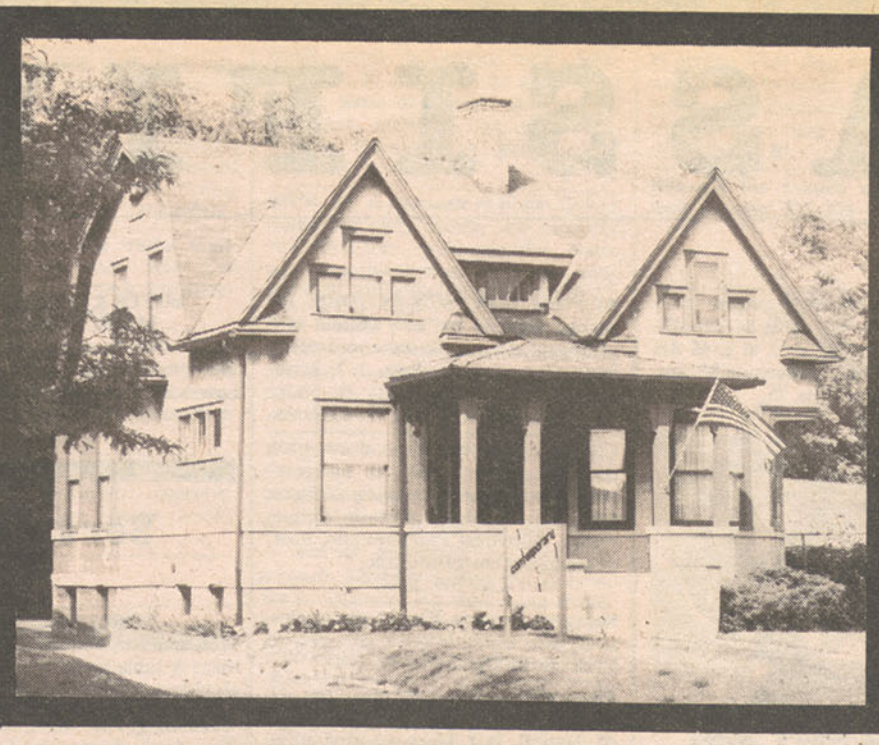
"WE'LL NEVER TURN BACK"
February 7-March 5.

This Smithsonian Institution pictorial history of the civil rights struggle includes 110 photographs taken from about 1955 to 1965, depicting economic reprisals, jailings, and racial violence.

Wild Weft. 415 North Fifth Avenue (Kerrytown). 761-2466. *Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9 a.m.-5 p.m.*

HANDSPUNS
All month.

Clothing and tapestries made with handspun yarn by the local Spinners Flock. Also, handspun yarns colored with natural dyes.



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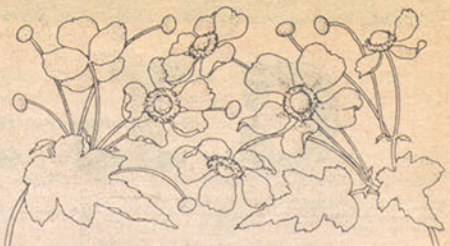

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WOMEN IN DESIGN present their 2nd event: "New Trends in Illustration" March 7, 7:30 p.m. at U-M Art School, room 2104. Admission $2, students $1, members free.

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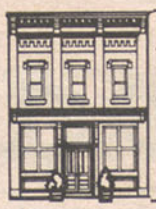

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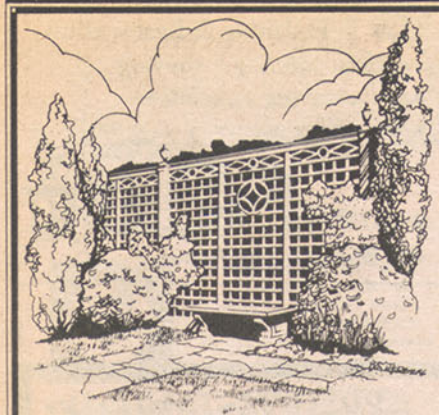

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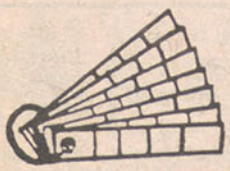

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CHANGES

Antique shops proliferate in hard times

Three new places include "baby boom" collectibles.

At least eight new stores selling antiques, used household goods, and old clothes have opened in Ann Arbor since last fall. The recession seems to encourage the start-ups of businesses dealing in such goods. Used inventory can be acquired relatively cheaply, compared with new merchandise—often with a greater investment of time than money. Customers are looking for bargains in hard times—and more people are more interested in raising cash by selling unneeded things. Furthermore, renting space costs far less than in more prosperous times. And with unemployment high, more people see self-employment as a way to get a job. (Nationwide, more new businesses are established during recessions, even though most are doomed to fail.)

* * *

A still-unnamed consortium of antique dealers has taken over the former Marathon station at Ashley and Huron. (The building last was home to Budget Tire, whose large yellow sign remains on one corner of the building.) The group was organized by Greg Wood, who's been buying and selling old cameras full time since leaving Big George's camera department in 1979. His original collaborators (once he got the hoists out of the front service bay) were Roz Fraker and Michael Anderson.

Anderson's offerings are just what most people think of when they imagine antiques—19th-century Americana like a five-foot-tall wooden spinning wheel ($185) and a marble-topped walnut sideboard ($735). Some of Wood's cameras also date back to the last century, but some (like a 1936 Argus Model A, $12.50) are considerably newer. He also has lots of other relatively recent things, like the blue-and-chrome 1949 American Flyer bicycle ($250) in the front window. Fraker's collection is newer still. Her oldest items are "kitchen primitives"—primordial juicers, electric mixers, and waffle irons. Almost none of them seems to antedate the First World War, and the majority of her collection dates from after the Second. They're the "new collectibles," Fraker says, "things that people in their twenties and thirties can remember and like to have around," like a Flexible Flyer sled, a brown plastic Motorola television set, and *Come with Us,* a 1950's elementary reader. Prices range from $2 to $100, says Fraker, with most open to negotiation. There are no price guides to baby boom memorabilia, and both Fraker and Wood say they basically buy what appeals to them individually. "I figure if it's crazy enough to appeal to me," says Wood, "it's got to appeal to someone else."

Greg Wood with "baby boom collectibles" in antiques mini-mall on Huron at Ashley

In mid-February, other group members were still moving into the building's back rooms. Rick Talbot offers vintage clothing, old prints, and books, and Michael Stiles has a collection of American Indian artifacts that Greg Wood describes as "everything from Navajo blankets to a mooseskin Indian guide's coat." Wood himself uses part of the back as a storage area for his current collection of several dozen antique bicycles, including a 1918 Ivor Johnson with an extra-long frame to improve its ride and a 1937 Firestone with spring suspension front and rear. There's also one non-retail tenant: neoclassical sculptor Michael Curtis has taken over the back corner, attracted by the north light (which is much improved since the removal of the former county jail next door).

The whole project, Wood acknowledges, is under the shadow of Dick Berger's proposed Huron Plaza development. Wood says they hope that if and when the project goes through, they'll be well enough established to relocate as a group. Open every day but Wednesday, with hours from noon to seven-thirty weekdays, nine-thirty to five-thirty Saturday, and noon to five-thirty Sunday.

* * *

Former Huron High athletic director Patsy Kollen has opened **MP Antiques** at 2011 South State, halfway to Briarwood. It's upstairs in the small house that sits in front of Cubecraft's workshop. The shop, which doubles as Kollen's apartment, is her way of making ends meet while she launches her new counseling and seminar business, Bridging Gaps. What Kollen describes as a "small but diverse" line of collectibles ranges from fifteen cent baseball cards and $10 stoneware teapots to $300 American Indian rugs. Since Kollen is often away conducting seminars, she describes the business's hours as "by chance or by appointment." The latter can be arranged by calling her at 663-7963.

* * *

The Menagerie's spot on East William near the public library didn't stay empty long. Joyce Rathburn and her son, Joel Finkle, moved their **Ten Pennies** resale shop into the space before January was up. For the last ten years, Rathburn and Finkle ran a pair of resale shops in the Arizona towns of Florence and Coolidge. They returned to Michigan, Rathburn's home state, when her father in Westland became ill last summer. At first they opened a resale shop in Belleville, only to learn in January that the building had been sold out from under them. They'd been in Ann Arbor the day before to shop at the Treasure Mart, and they came back the next day to look for a place for themselves.

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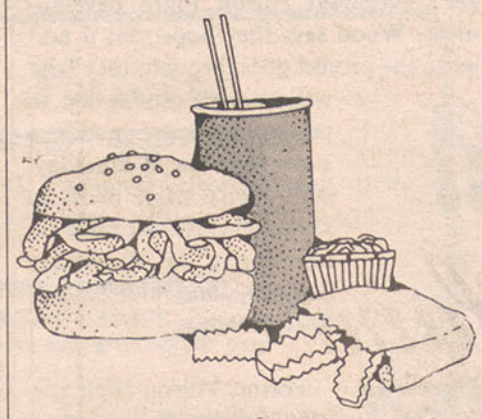
CHANGES

thing," says Finkle, who is stocky and affable. His buying trips, mostly to big estate sales, cover a fifty or seventy-five mile radius for general household merchandise ranging from a $3 Timex alarm clock and a $10 motorcycle helmet to a $65 walnut side table and a $250 antique secretary desk. He and his mother appraise and conduct estate sales themselves and keep track of special requests. (An early request was for an old upright or grand piano suitable for a class to disassemble and rebuild.) Hours are ten to six, Monday through Saturday.



Burger Chef and Sambo's: renamed and repositioned

A favorite therapy for ailing restaurants.

It isn't as profitable as it once was for national restaurant chains to keep building new outlets all the time. Land, construction, and capital costs are all high, and some burger analysts believe the burger market is nearing saturation in some areas. Even when chains can afford to build, they face the problem that many of the best high-traffic locations have already been taken. One result is a new willingness to invest in rejuvenating older, less successful restaurants by changing names, remodeling, and revamping menus. Called "repositioning" in the business, it's meant to make an existing restaurant appeal to a new (and, it is hoped, more profitable) group of customers.

One local example occurred late in 1982, when the **Sambo's** restaurant on West Stadium (across from Farmer Jack) was transformed into **Season's Friendly Eating.** It was one of sixty or seventy Sambo's locations converted last year that are now being used as models for remaking the rest of the chain of over five hundred units. Five hundred may seem like a lot, but it's actually down almost fifty percent from Sambo's heyday in the mid-1970's. Profitable and fast-growing, Sambo's was considered quite a success story then. But its success depended in part on an extremely generous incentive system for store managers, a system that could only be supported as long as the chain continued to expand rapidly. When growth slowed in the late 1970's the incentives were curtailed, causing the departure of many managers and serious problems with store operations. Eventually the chain closed or sold over 450 restaurants. It's relying on Chapter 11 bankruptcy protection to keep operating while it completes the conversion of the rest. The hope is to substantially boost sales per store with a new look, a pricier menu, and less reliance on low-profit breakfast and late-night business.

A similar wholesale conversion is underway at the 697-unit **Burger Chef** chain. Despite its winsome chef's-hat signs, Burger Chef has always been an also-ran in the burger competition. Now it's been acquired by **Hardee's,** the fourth biggest burger chain in the U.S. (after McDonald's, Burger King, and Wendy's). Hardee's, founded in North Carolina in 1960, is now owned by a Canadian tobacco conglomerate. Its menu is fairly complex and labor-intensive (for fast food), offering burgers, roast beef, ham and cheese, and biscuits. According to local managers, the two Ann Arbor Burger Chefs—on the Washtenaw strip between Big Boy and Discount Tire and in Maple Village—will be converted to Hardee's in late April or early May. Burger Chef's most distinctive feature—the Works Bar, which allows customers to pile toppings of their choice on their burgers—will probably be carried over by Hardee's.

PETER YATES

Optical Shoppe Owner Pearl Santillan (center, in $160 diamond facet glasses) with daughters Anna Marie (left) and Lourdes modeling other trendy frames.

Assorted notes

In Kerrytown, the **Optical Shoppe** has opened on the second floor of the Market Building. Owner Pearl Santillan is a small, stylish Filipina who worked as an ophthalmic assistant (an aid to an ophthalmologist, or medical eye specialist) at Detroit's Metropolitan Hospital for the last twelve years. For thirteen years before that, she ran an optical service in Manila with her brother, an ophthalmologist now practicing in West Virginia. (Her father-in-law is an ophthalmologist, too, she says.) Santillan, who lives in Plymouth, liked the idea of a business that would let her be close to her college-age daughters at the U-M and EMU. She liked Kerrytown's atmosphere and hopes the location will help her sell some unusual kinds of glasses, such as the goggle-like Rec-Specs sports glasses ($39.95) and the $160 "diamond facet" style glasses she herself wears, featuring thick, asymmetrical lenses with polished and beveled edges. Santillan's husband, Dennis (who has another optical business in Detroit), sometimes helps out in the store, as does her daughter Anna Marie, a U-M senior who plans to continue on to optometry school after she graduates. Later Santillan plans to do eye examinations, too, but for now she only fills prescriptions and duplicates lenses. Hours are ten to five-thirty, Tuesday through Saturday.

* * *

Jon Inwood, the rangy ex-forester who started **Top of the Lamp** on North Main Street seven years ago, has opened a second store. It's on the Washtenaw strip near Boersma Travel, just up from Spiegel's National Floor Covering, in the spot last occupied by the Video Playground video game room.

Inwood opened the downtown store in 1976 after graduating from the U-M School of Natural Resources and working in the City Forestry department for a couple of years. He emphasizes that the new store is an expansion, not a replacement. The downtown store will continue to carry a wider selection of floor lamps, wall lamps, and custom lamps than the Washtenaw branch, which will mostly be devoted to his enormous range of lampshades, priced from $7 to over $100.

Inwood says the strip location should make the store more accessible to his eastside and Ypsilanti customers, as well as those who drive in from small towns outstate and "aren't used to putting a

quarter in a parking meter." Curbside parking is also a big plus because Inwood likes to have customers bring in the complete lamp rather than just the old shade. Styles change, he says, and duplicating a shade that looked good twenty years ago is not necessarily the best choice now. For example, he says, shades for most types of lamps have become much smaller.

Coincidentally, Inwood's brother Jeff owns the **Computerland** franchise right up the hill from the new store. Things are going well for him, too, Jeff Inwood says: he'll be opening his own second store in Livonia the beginning of this month, and a third in Lansing in May.

* * *

We didn't get the full story last month on the closing of the **Berry Patch,** and were unfair to landlord George Curtis as a result. Curtis (who's been around downtown ever since he opened Curtis's Resturant on Main Street in 1946) says he has never removed a tenant just to increase rents. In this case there were other issues involved that went back many years, related to fulfillment of conditions of the store's lease.

Post-Christmas closings

. . . and speculation about Goodyear's.

The sluggish post-Christmas sales period is a common time for closing up stores, and this year is no exception.

In Briarwood, three businesses departed when leases expired at the end of January. Jay Harlan closed **Wildwood Interiors** to join his brother in a computer distributorship. **Thie Jewelers** pulled out of The Movies' wing. Much of the small, Detroit-area chain's business is in watch repair, says Briarwood manager Phil Morosco. But the Briarwood store never developed the repair volume of other Thie stores—possibly, Morosco speculates, because Briarwood's customers are more likely to buy new watches than repair older ones. Two doors down, the **Cathay House** Chinese restaurant is gone. Casey Chen, husband of the restaurant's owner, Jennice Chen, was one of Ann Arbor's sizable flock of engineer-restauranteurs. (Others include Greg Fenerli of the Oyster Bar and Tamiko's, Jaider Noori of the Afghan Family Home Restaurant, and Frank and Helen Tsou of Szechuan West.) When Casey Chen was transferred out of town by his employer, the Chens closed Cathay House. Morosco reports that they packed up most of their booths, tables, and kitchen equipment, and apparently plan to reopen in their new location.

* * *

At the end of January, **Apex Drugs** in Arborland closed. The Apex store had been picketed continuously by the

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CHANGES

United Food and Commercial Workers Union ever since Apex took over twenty-nine stores from Cunningham's last summer, discharging Cunningham's unionized workers in the process. Apex still refers all inquiries to its labor lawyer, who disclaims any knowledge of the business considerations that may have been involved in the closing decision. But last fall, the picket captain at Arborland estimated that she was turning away three-quarters of the store's outside customers and an even higher percentage of those who worked at other Arborland stores. This is the first Apex to close, according to the UFCW's Leo Tarcyzski, but rumor has it that several more may follow. Apex was next to the spot vacant since the departure of Hughes & Hatcher—itself a reminder of the even-heavier midwinter casualties in 1982, when Hughes & Hatcher, Century House, and the local A&P supermarkets all pulled out after Christmas.

Apex was one of two recent Arborland closings. The other was the **Youth Center** children's clothing store. Plymouth Mall is losing a tenant as well: **Now Interiors,** a ten-year tenant, is closing. Owner Virginia Rank is combining the wicker and casual furnishings store with House of Bamboo in Okemos.

* * *

Downtown, the progressive reduction of **Goodyear's** merchandise and floor space has other merchants deeply skeptical about its prospects for survival. Rumors that the space may already have been offered for rent are flatly denied by the Birmingham office of attorney Philip Fischer, who heads the investor group that bought the ninety-three-year-old department store in 1976. But Fischer's recent record is unsettling. Earlier this year he sold the Fischer Hardware building, which he acquired with Goodyear's, causing that store's displacement. Since buying the B. Siegel chain in 1981, Fischer has closed two of its seven stores. And last May, after announcing his acquisition of the Milliken family department stores as all but complete, he failed to conclude the purchase. What little optimistic speculation there is about Goodyear's future now is more wishful than probable—for example, that Hudson's, having just closed its store in downtown Detroit, will somehow be persuaded to acquire one in downtown Ann Arbor. □

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Description: Unpretentious, informal restaurant serving Mexican-style meals. Seats 100 with tables arranged to form intimate eating areas. Several comfortable booths.

Atmosphere: Relaxed mood of a family restaurant with young professionals, people with kids, older couples, all informally dressed. Straightforward decor—a tin mask, a sombrero with a draped serape, and only a few corn-fiber and Mexican ceramic accents. Lighting is subdued, noise level pleasant.

Price range: Appetizers in the $2 range; à la carte selections from $1.75 for tacos to $4.75 for Nachos Supreme; three dinner combinations $6.25-$8.95. Steak ($9.95), heavily garnished burgers ($3.50), and a Kiddy Burger ($2.25), "for the American taste."

Recommended: Bean dip, and all the variously-flavored bean dishes; Chicken with Chilies; stacked enchilada with egg. Hot green sauce, available at no extra charge, adds extra zest to generally mild seasonings; ask for it.

Hours: M-Th, 11:30-10; F-Sat 11:30-11. Closed Sunday. No carryout. Some catering for parties with 24-hour notice.

The commercial strip on West Stadium Boulevard is marked by a raucous vitality that induces, in me, a bemused, "only in America" appreciation. An unplanned jumble of supermarkets, drive-in banks, neighborhood shopping centers, and fast-food outlets, it has developed quite a group of ethnic restaurants. The Orient is represented by Szechuan West and Siam Kitchen, with the Afghan Home just a little farther on. La Piñata offers a Mexican menu. All have that indispensable attribute of strip businesses—plenty of adjacent parking. La Piñata, with its big wrap-around parking lot, is at the corner of Stadium and Liberty, across the way from Chuck E. Cheese's Pizza Time Theatre. Its plain, windowless building was Mallis's Steak-Out until early last year, when two young sisters, Delyn and Sheryl Willits, took over the restaurant and changed it into Ann Arbor's only Mexican restaurant without a fast-food format.

La Piñata, offering a very moderately priced menu, has an easygoing mood and an unpretentious atmosphere. It's okay to go there in dirty running shoes and a beat-up down jacket. Parties that include little children are made to feel welcome. Dating couples seem to like the place. Service is quick but in no way rushed, though it can become a little offhand when the crowd thickens. The few tables for two are small, so it's important to clear away the bean dip and salsa bowls before dessert and coffee arrive. That's not always done. There are comfortable booths as well as tables. The Mexican decor is not overdone. The mood is welcoming. The menu features the familiar tacos, burritos, nachos, and enchiladas in more elaborate combinations than those offered at Mexican-style fast food outlets, and there are other things, too.

A basket of corn chips and a large crock of mildly hot chunky tomato salsa comes automatically to the table. We ordered bean dip ($2.25)—very flavorful with ground beef, black olives, and onion, blanketed with melted cheese. The order was plenty for three, so it was no wonder that our waitress looked startled when we also asked for tingas ($2.50). These are deep-fried corn tortillas filled with barbecued beef and served with a big blob of sour cream. The beef is shredded, rather than ground, an interesting texture variant that makes it juicier. The sweetish, oniony barbecue sauce made tingas taste rather like Sloppy Joes.

Menestra ($1.50)—a chicken-based fresh vegetable soup—had been more sprightly early in the day. By mid-evening, the fresh vegetables, held a long time at serving temperature, could just have well have been canned.

For a main course, we ordered beef chimichanga ($4.25)—barbecued meat and mushrooms rolled in a deep-fried flour tortilla. As with the tingas, the dish was marred on one occasion by the flavor of frying fat that was over the hill. On another day, I didn't encounter this problem. I had heard widely differing opinions of this restaurant from ac-

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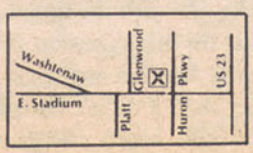

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RESTAURANTS

quaintances—either raves or pans. This one detail—the state of the fat in the fry-pot—could account for this.

A dinner selection called Chicken with Chilies ($7.50) consisted of a nicely cooked chicken breast—juicy, flavorful, and with sweet green chilies in a smooth oniony sauce over rice with cheese on top. With it came a huge guacamole salad, mildly seasoned and simultaneously rich and refreshing. The chicken portion was enormous, too—both boned halves of a large chicken breast. I liked the Mariachi ($3.25)—refried beans and ground beef sparked by hot peppers, served over tortilla chips and topped with sour cream. A burrito filled with beans and shredded top round of beef, onions, and cheese provides a lot of satisfaction for $3.

La Piñata offers impressive value. Portion sizes are consistently large. Item after item in the two- and three-dollar range proved to be ample enough to constitute the main meal of one's day. For the really hungry, there is Nachos Supreme ($4.75). For this eye-impressing production number, a large plate is heaped rim to rim with corn chips, beans, shredded beef, tomatoes, cheese, black olives, and guacamole, all abundantly garnished with sour cream. My favorite choice was the stacked enchilada served with an egg on top. ($3 for one stack—$1.50 for each additional one.) The fried egg wonderfully blends and enriches this corn tortilla dish, with its layers of tomatoey meat sauce and cheese, surrounded by finely shredded lettuce.

Mountains of shredded lettuce circle, bedeck, support, and supplement the menu items at La Piñata. Here, at last, is a good use for head lettuce. Its sturdy, cold crispness and slightly bitter flavor are a perfect contrast to the heat of the jalapeño and cubanales peppers that spike many of these dishes. The lettuce's crispy texture also contrasts pleasantly with the cool creaminess of guacamole and sour cream.

Ice cream drinks, coffee liqueur and tequila combinations topped with whipped cream, along with piña coladas and margaritas, are specialties of the bar. A fried Mexican pastry ($1.25) suffered from treatment in stale frying grease, and its fruit topping had the texture of canned pie filling. Ice cream ($1.50) was a better dessert choice.

La Piñata, with its generous portion sizes, moderate prices, and its easy-in, easy-out parking, fills the need for an affordable place to drop in for a casually decided-upon lunch or dinner. It's perfect, too, I should think, for a mid- to late-evening snack shared with friends around a pitcher of margaritas or beer. Beer lovers will appreciate the availability there of Dos Equis, the great beer imported from Mexico.

—Annette Churchill

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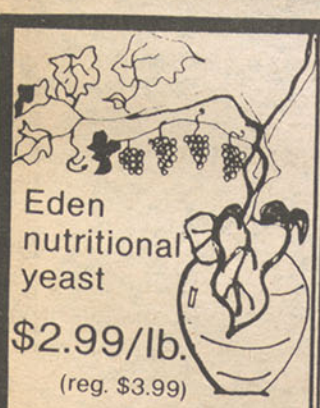
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$2.99/lb.
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EDEN'S
All Natural Grocery
330 Maynard / Grocery Hours
M-S 8:30am-7pm
T & Th until 8:30pm
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(reg. $2.00)
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(packaged and bulk)
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(reg. $3.99)
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All Natural Grocery
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Process
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T & Th until 8:30pm
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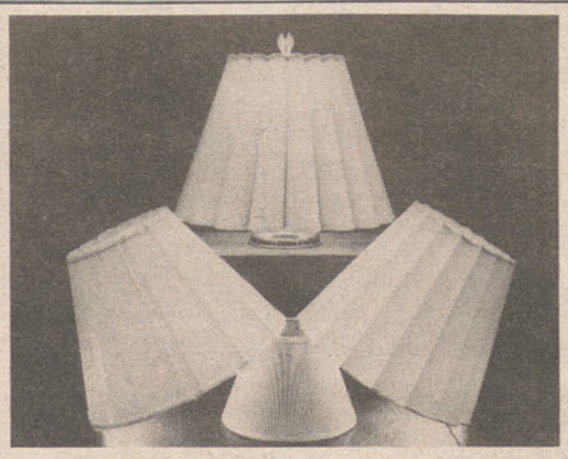
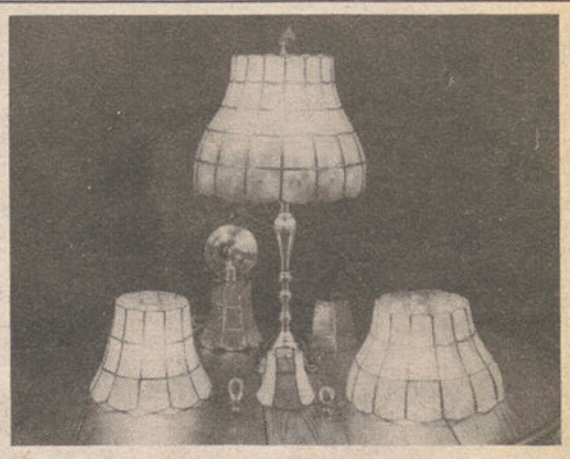
Top of the Lamp

Our once a year sale is back

Sat. March 5—Sat. March 12

and now with *two locations* to serve you!





Sale Hours
March 5-March 12

Mon. & Fri. 9:30-8:00

Tues., Wed., Thurs. and Sat. 9:30-5:30

Sunday Noon-5:00

217 N. Main
(between Miller & Ann)
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